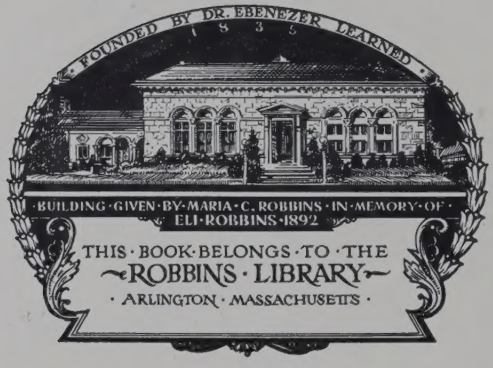
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The Music Hour

in the

Kindergarten and First Grade

by

Osbourne McConathy

Formerly Director of the Department of Public School Music, Northwestern University

W. Otto Miessner

Formerly Director of the School of Music, State Teachers College, Milwaukee, Wisconsin

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Mabel E. Bray

Director of Music, New Jersey State Teachers College, Trenton, New Jersey

Silver, Burdett and Company

New York Newark Boston Chicago San Francisco

The Music Hour

KINDERGARTEN AND FIRST GRADE, a book for the teacher, containing songs, activities, and directions.

FIRST BOOK, 96 pages

SECOND BOOK, 128 pages

THIRD BOOK, 144 pages (*in press*)

FOURTH BOOK (*in preparation*)

FIFTH BOOK (*in preparation*)

ELEMENTARY TEACHER'S BOOK to accompany the First and Second Books, 272 pages with accompaniments and additional rote songs.

Teacher's Book to accompany the Third, Fourth, and Fifth Books (*in preparation*)

July 1965
gift

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TO THE TEACHERS
WHO BRING MUSIC INTO THE LIVES
OF LITTLE CHILDREN

FOREWORD

The spirit of play and the imaginative world of little children are delightfully and vividly expressed through music. Music is a stimulating force which appeals to children; it vitalizes their daily lives; it arouses and satisfies their desire for rhythmic expression; it creates and develops moods; it intensifies moods already created; and it is one of the most potent means for promoting social relationships.

The wealth of songs, rhythms and selections for music appreciation in THE MUSIC HOUR IN THE KINDERGARTEN AND FIRST GRADE, together with the toy orchestra activities, supplies the inspiration for a rich experience which will serve as a foundation for future musical growth.

The appeal of rhythms in music is recognized to be of special importance in these years, and the songs, as well as the instrumental music, are in simple, swinging rhythms suitable to children of this age. The melodies are all simple, and though brief and tuneful, preserve artistic balance and proportion. The material of this book covers such a wide variety of subjects that all phases of early child life are illustrated as they occur in the year's school program.

Because of the closer relationship which is being sought between the kindergarten and the first grade (and extending to the other primary grades) it is not only desirable but essential that the teachers of each of the two lowest classes know the material and procedure of the other class. In fact, much of the material is and should be interchangeable, the *topic* being the chief determining factor in the choice of songs and of music to be heard. For the convenience of the teachers of the two beginning classes, the material for both has been incorporated in this one book.

The spirit of the kindergarten, with its freedom and its close relation to child life should be retained in the music of the first grade, and wherever possible the piano and phonograph should be used in connection with the daily topics of the class and in connection with the rhythmic activities of the children. This is the first book in which a definitely correlated program of music has been provided for the kindergarten and first grade. It is intended to meet the needs of children as they first come to school and to give them that background which will prepare them for the music program of succeeding years.

Osbourne McConathy
W. Otto Miessner
Edward B. Birge
Mabel E. Bray

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The Calmady Children, Lawrence (1769-1830)

The Music Hour

in the

Kindergarten and First Grade

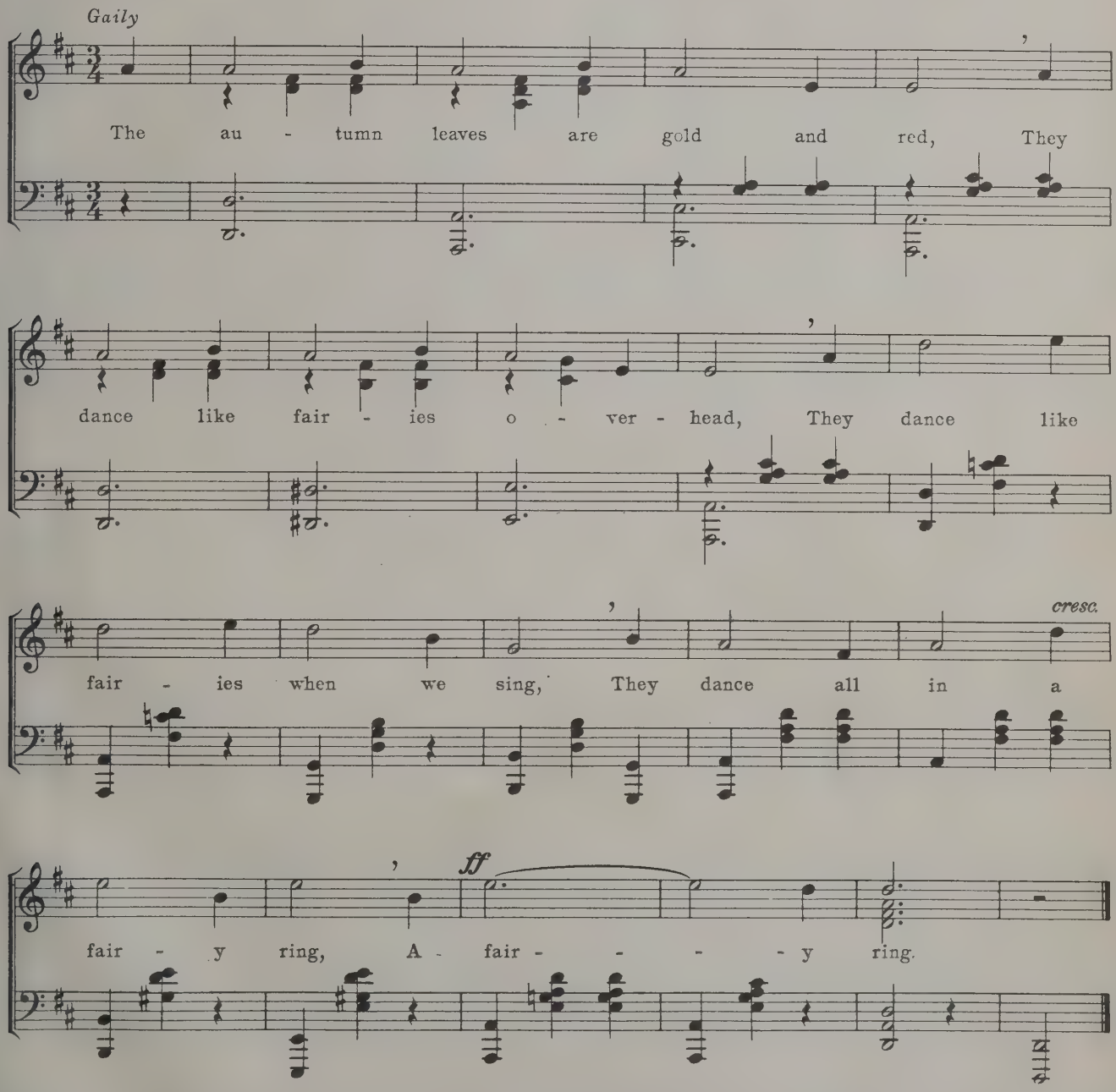
PART ONE

The Kindergarten

Autumn Leaves

NANCY BYRD TURNER

ANICE TERHUNE



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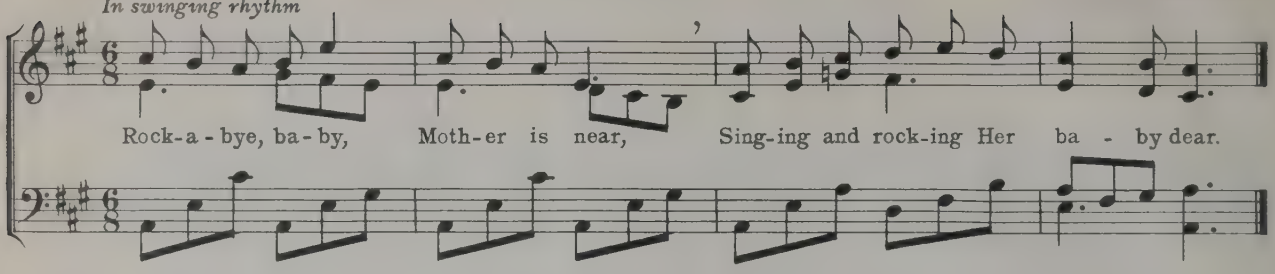
I. HOME

Rock-a-Bye

MABEL E. BRAY

In swinging rhythm

OSBOURNE McCONATHY

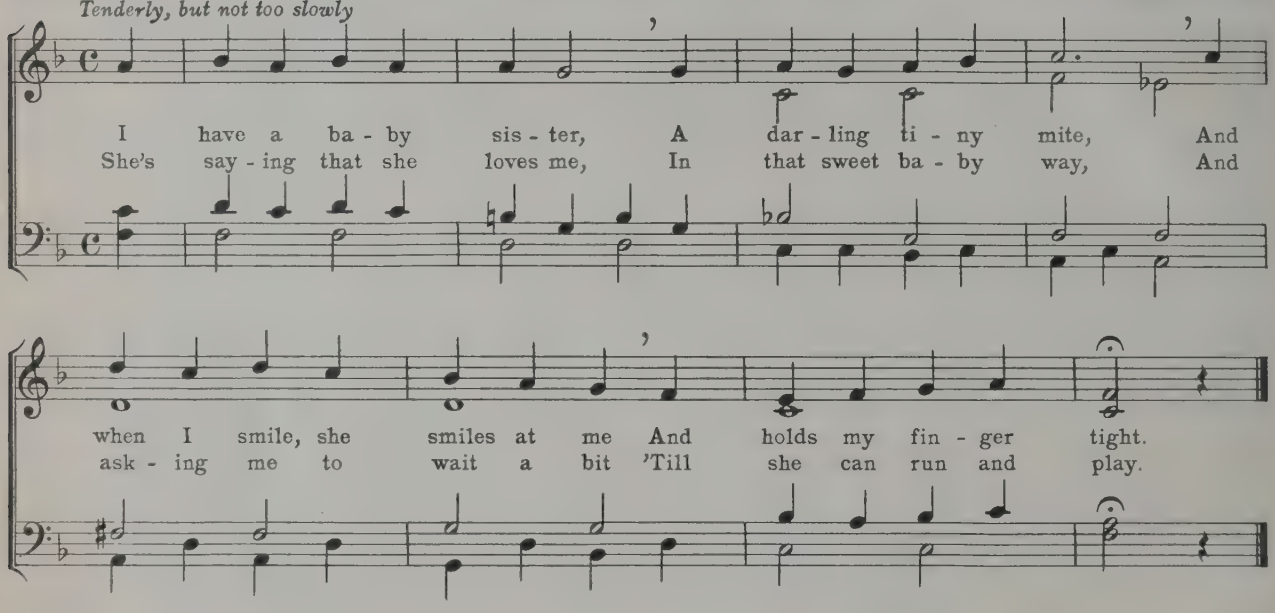


A Baby's Way

MINNIE E. HICKS

Tenderly, but not too slowly

ANICE TERHUNE

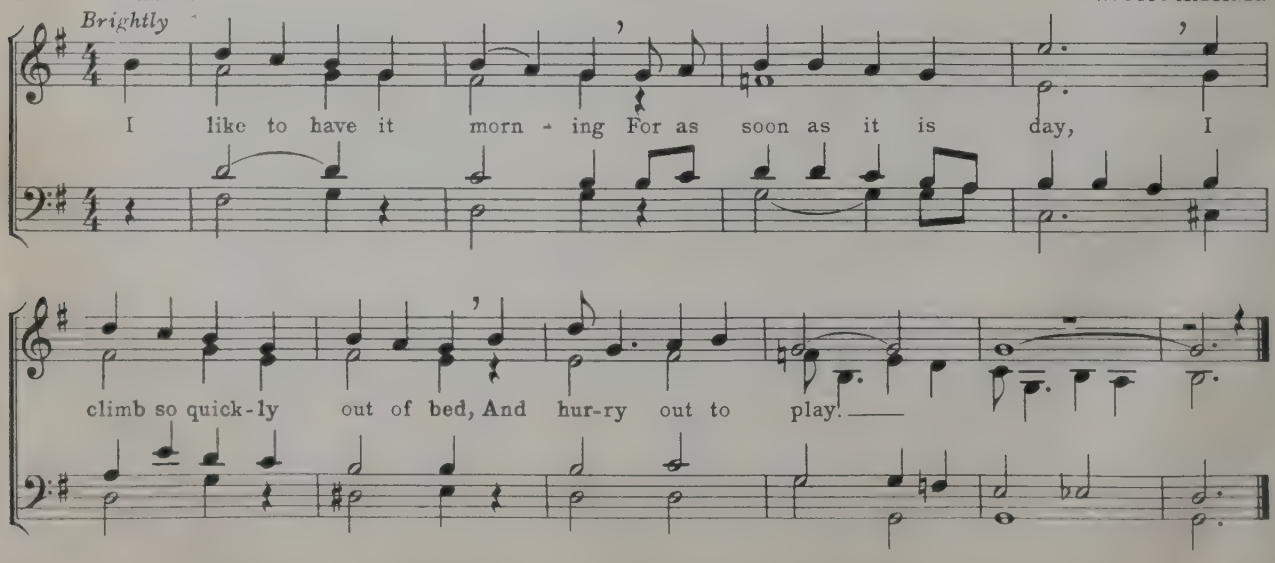


Morning

DORA H. STOCKMAN

Brightly

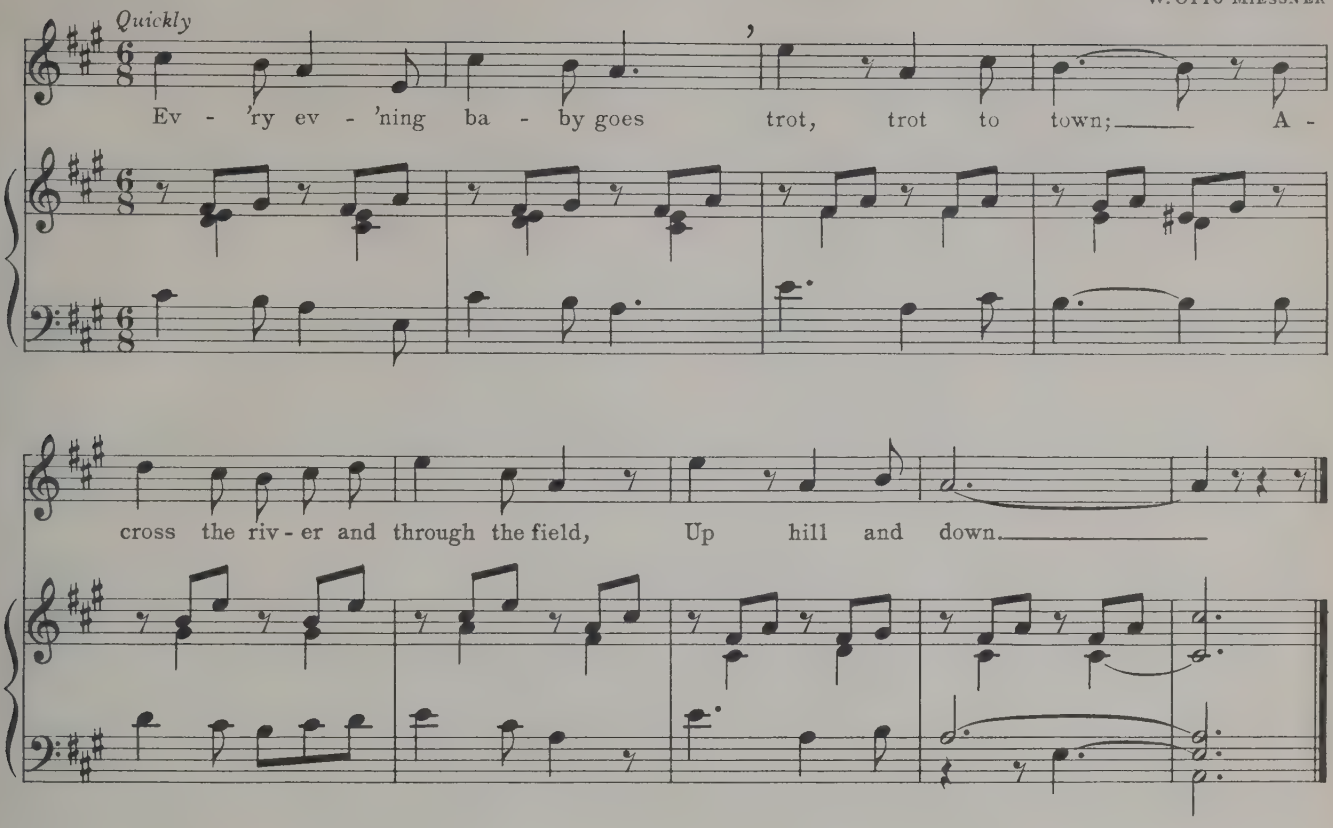
W. OTTO MIESSNER



Trot, Trot

MARY F. BUTTS — W. OTTO MIESSNER

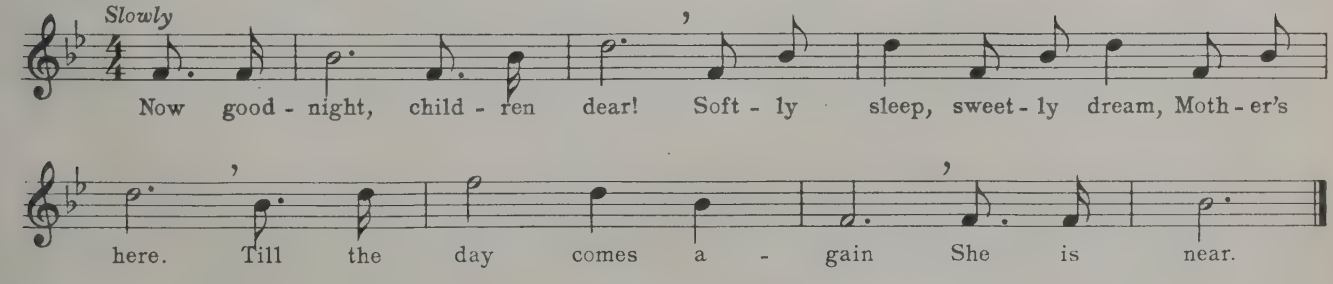
Quickly



Now Good-Night

MABEL E. BRAY — TAPS

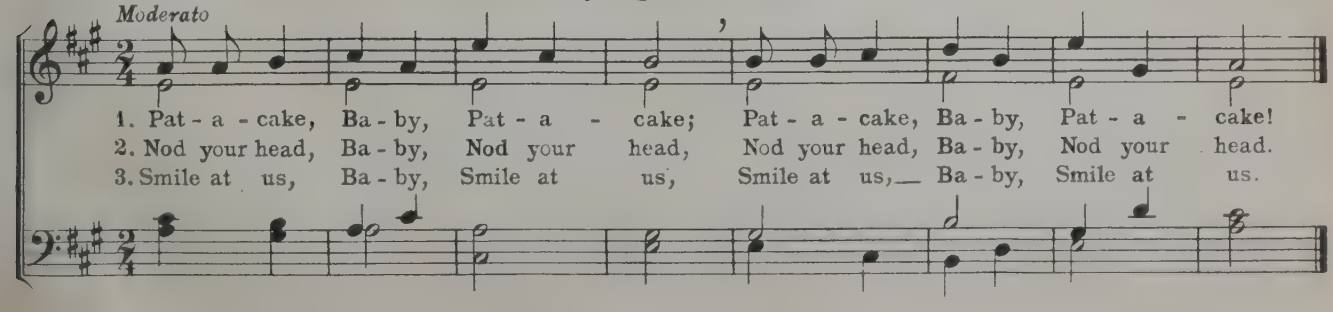
Slowly



Playing with Baby

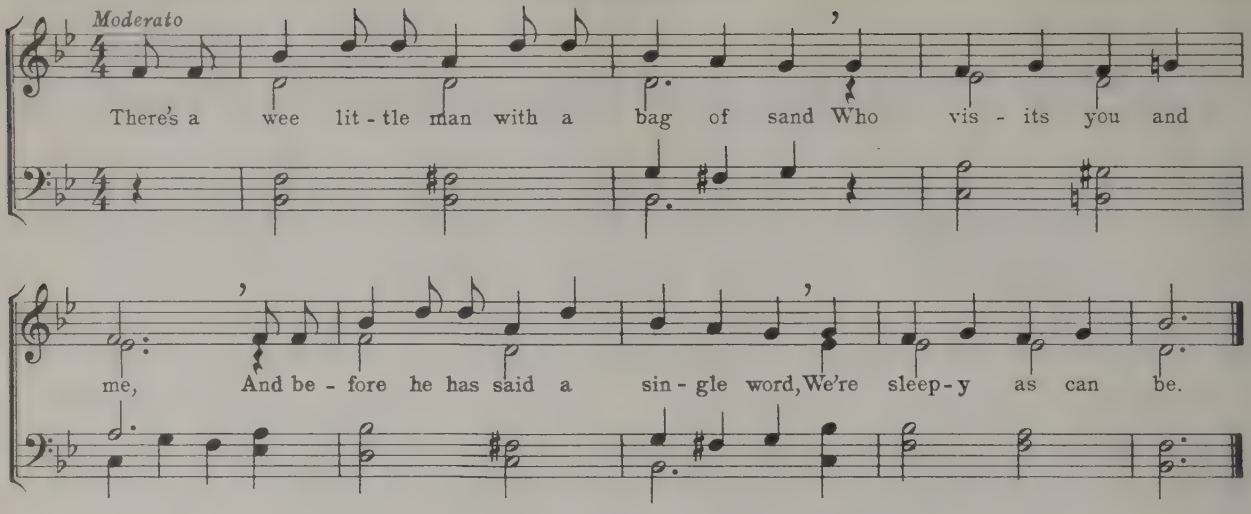
NURSERY RHYME — GEORGE L. WRIGHT

Moderato



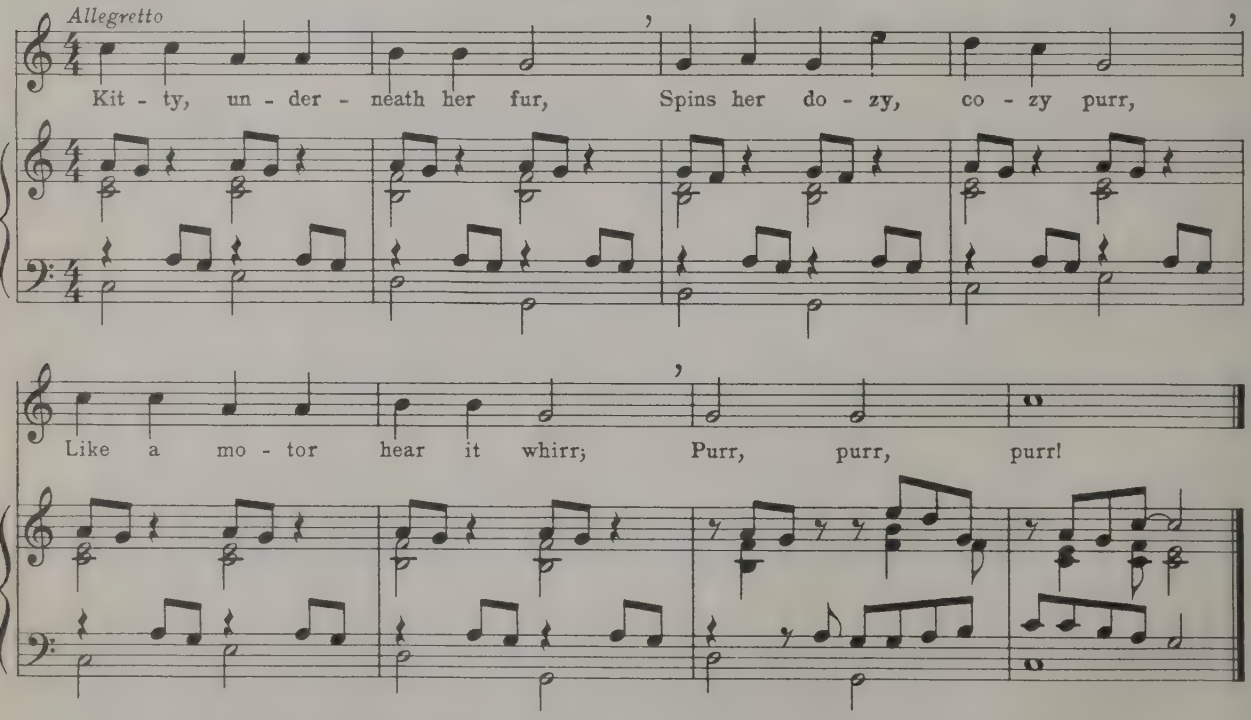
The Sandman

SARAH GRAMES CLARK — EDWARD B. BIRGE



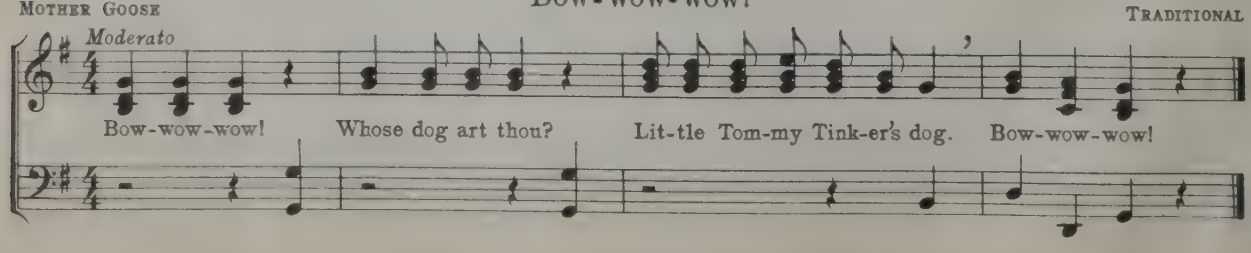
The Spinner

LOUISE AYRES GARNETT — PAUL AMBROSE



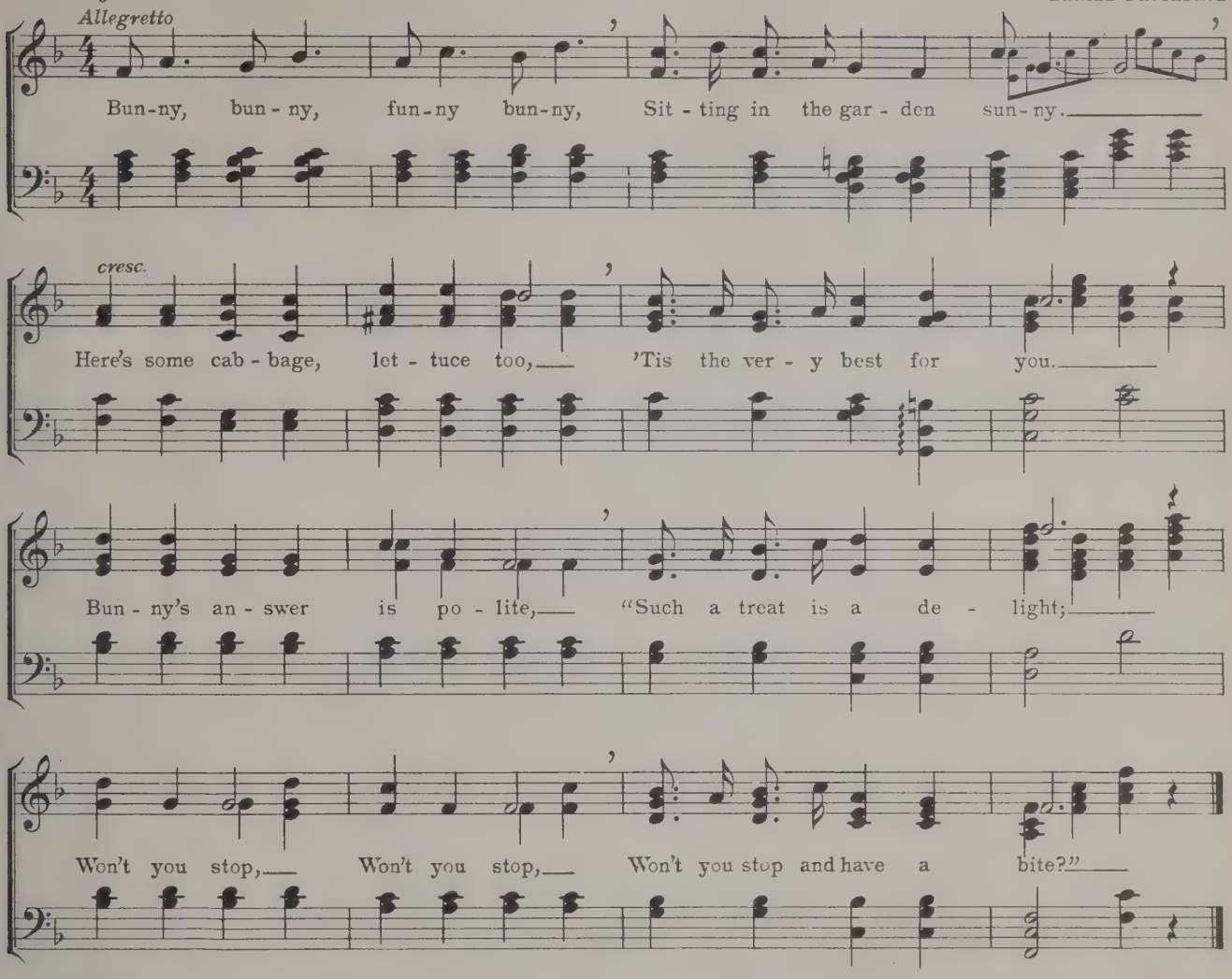
Bow-wow-wow!

MOTHER GOOSE — TRADITIONAL



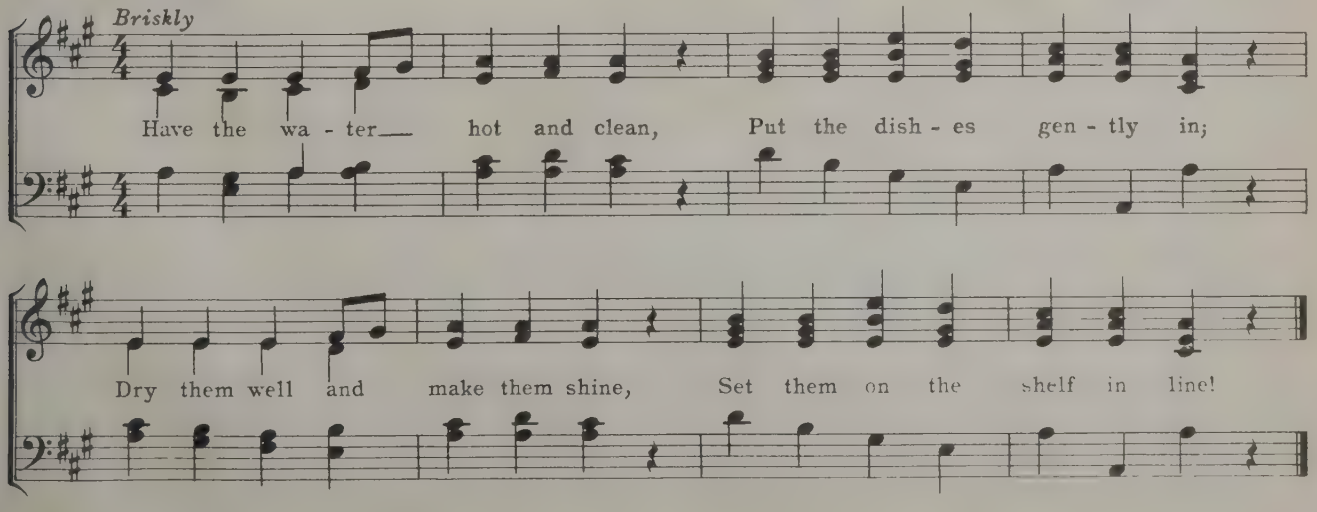
Bunny

BLANCHE JENNINGS THOMPSON — DANIEL PROTHEROE



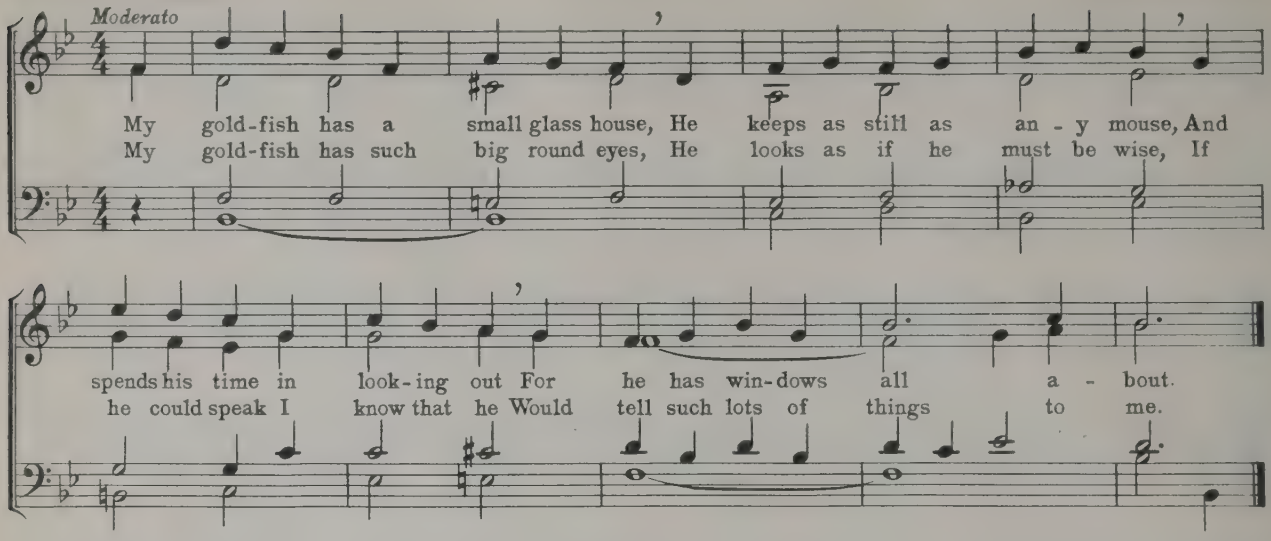
Dish-Washing Song

NANCY BYRD TURNER — GERMAN FOLK SONG



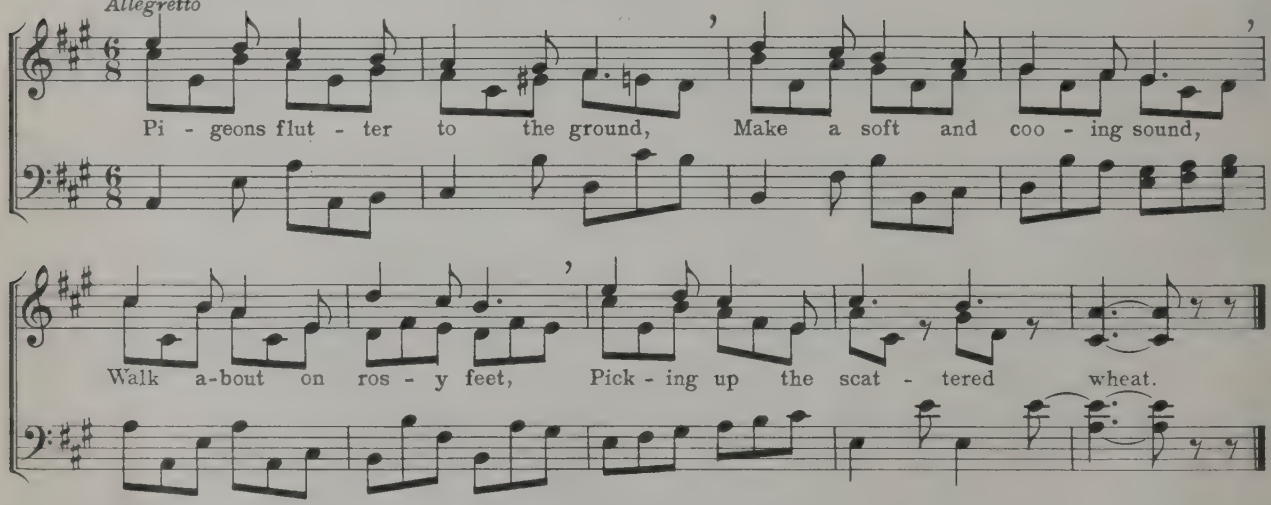
Wise Little Gold Fish

GEORGE S. APPLEGARTH W. OTTO MIESSNER



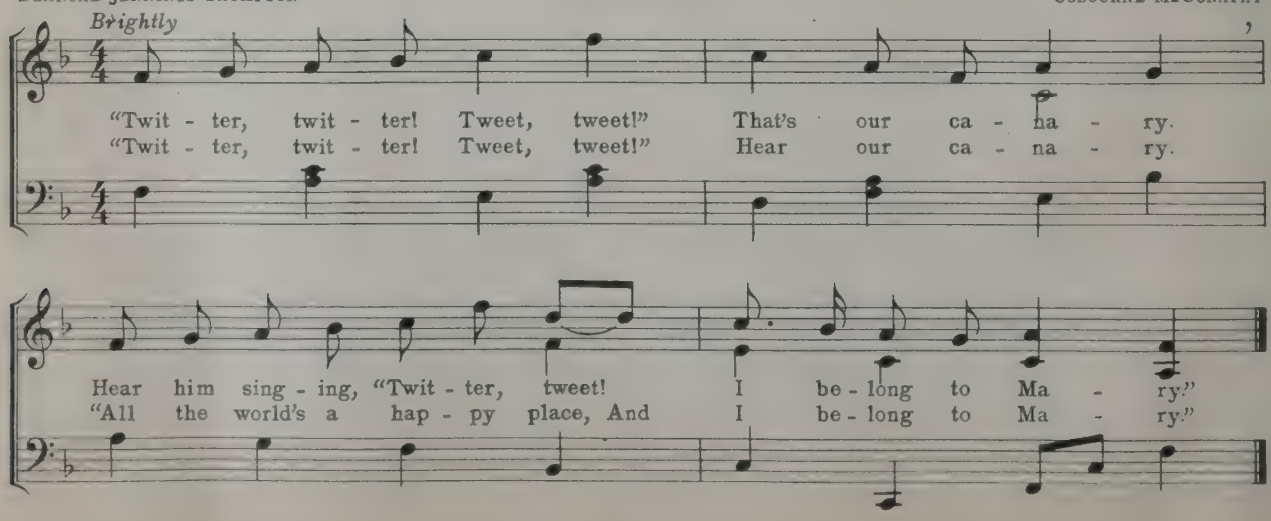
Pigeons

MAY MORGAN W. OTTO MIESSNER



The Pet Bird

BLANCHE JENNINGS THOMPSON OSBOURNE McCONATHY

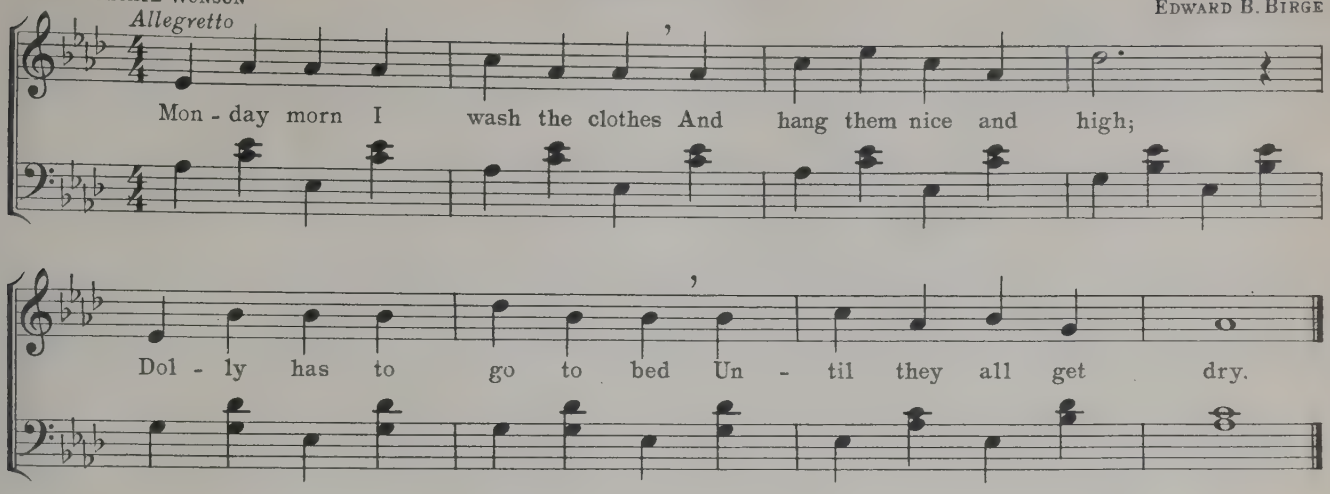


Washing Day

AGNES CHOATE WONSON

EDWARD B. BIRGE

Allegretto

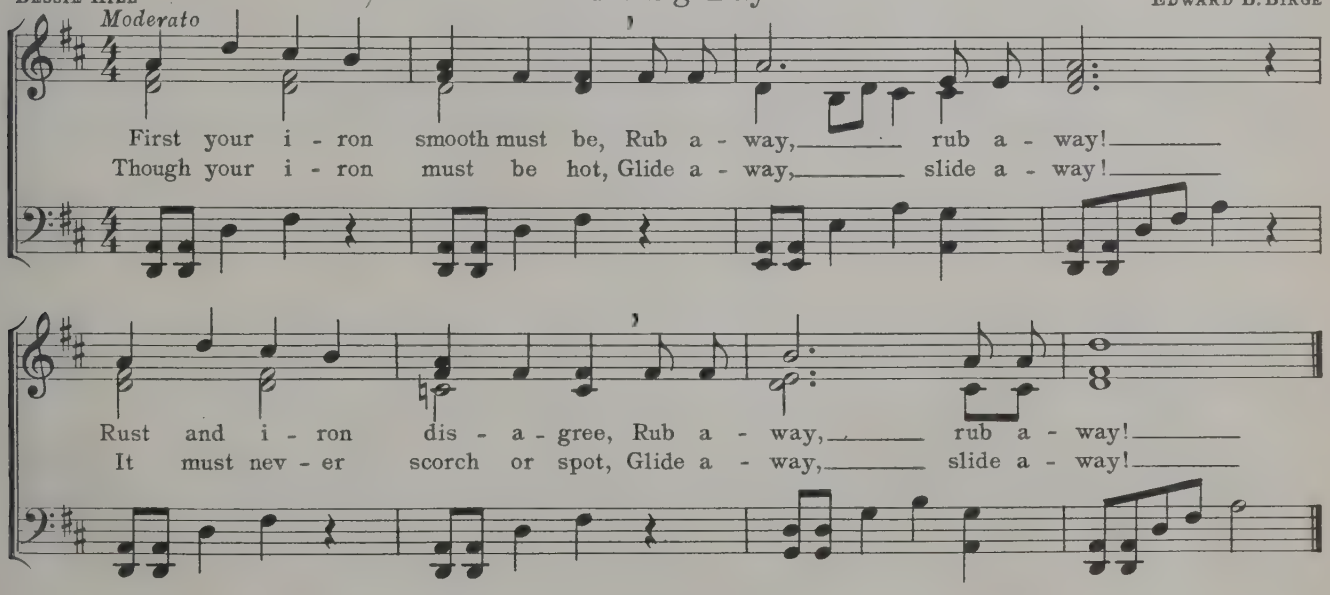


Ironing Day

BESSIE HILL

EDWARD B. BIRGE

Moderato

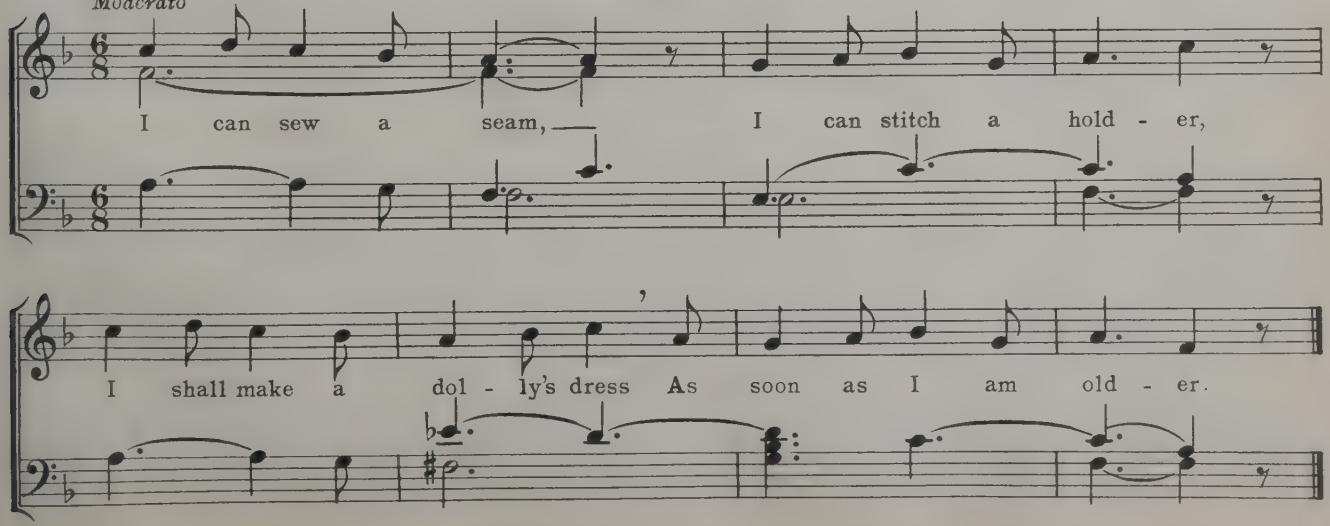


Real Work

ALDIS DUNBAR

G. A. GRANT-SCHAEFER

Moderato



The Broom

ELLA D. WATKINS — OSBOURNE McCONATHY

With firm rhythm

I like to sweep with my lit - tle broom, And help my moth - er
clean the room; Some - times my broom is a po - ny strong, Then through the house we
gal - lop a - long. Get up, hors - ey! Get up, hors - ey! Whoa! Whoa! Whoa!

Dame, Get Up

MOTHER GOOSE — TRADITIONAL

Allegretto

Dame, get up and bake your pies, Bake your pies, bake your pies;
Dame, get up and bake your pies, So ear - ly in the morn - ing.

Who's at the Door?

MABEL E. BRAY — EDWARD B. BIRGE

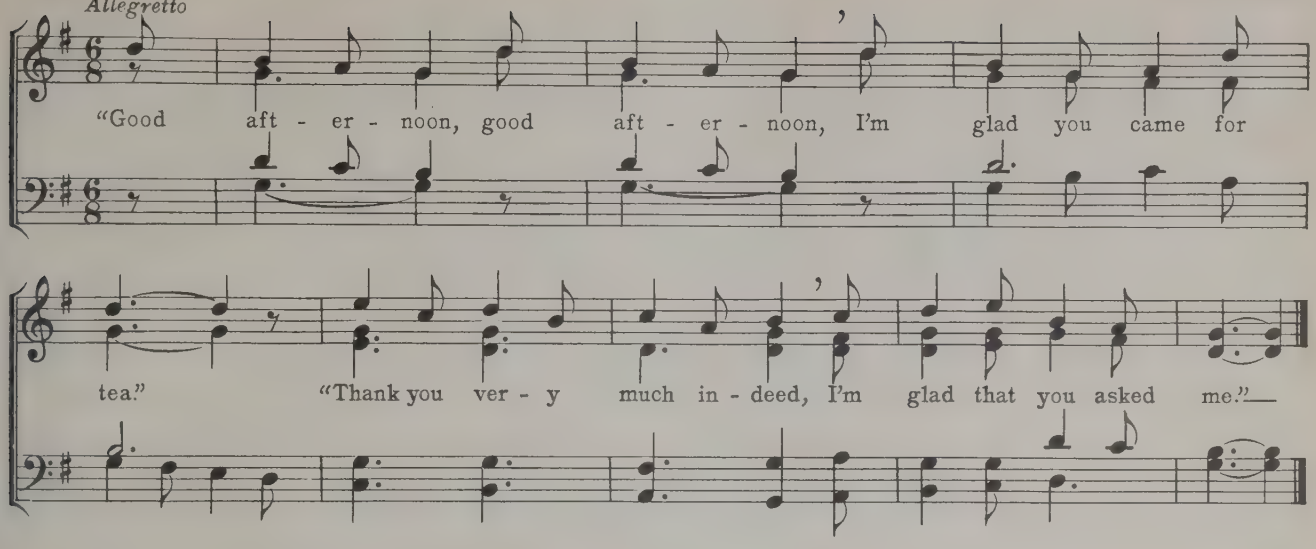
Moderato

Our door-bell is ring-ing! Oh, who can it be? The post-man, per - haps, with a let - ter for me.

At Tea

MABEL E. BRAY — PAUL AMBROSE

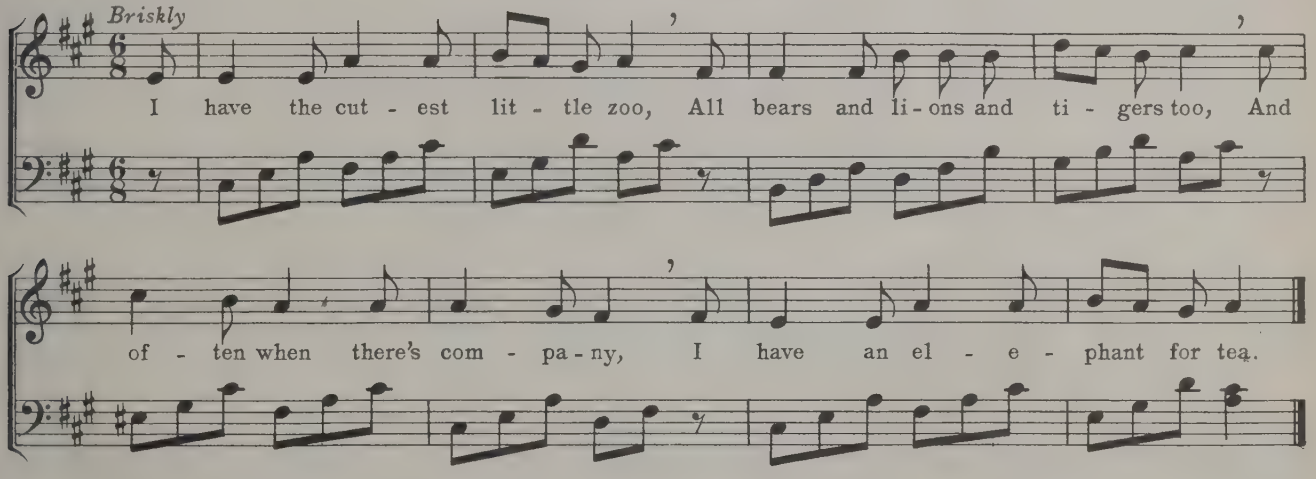
Allegretto



Animal Crackers

LINN MOORE MILLER — EDWARD B. BIRGE

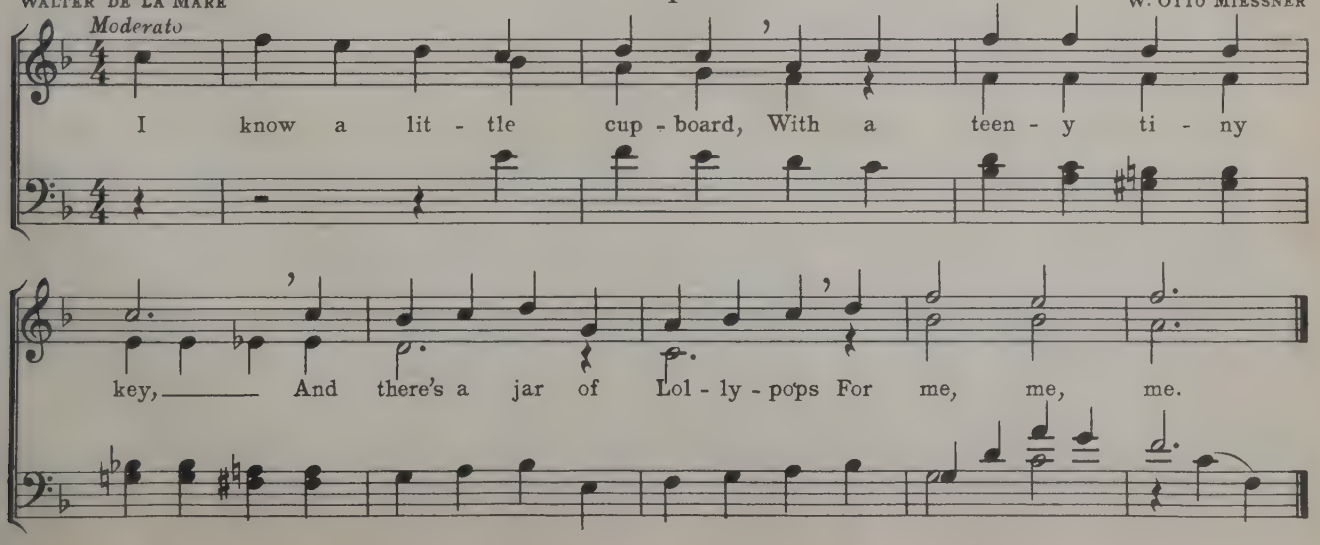
Briskly



The Cupboard

WALTER DE LA MARE — W. OTTO MIESSNER

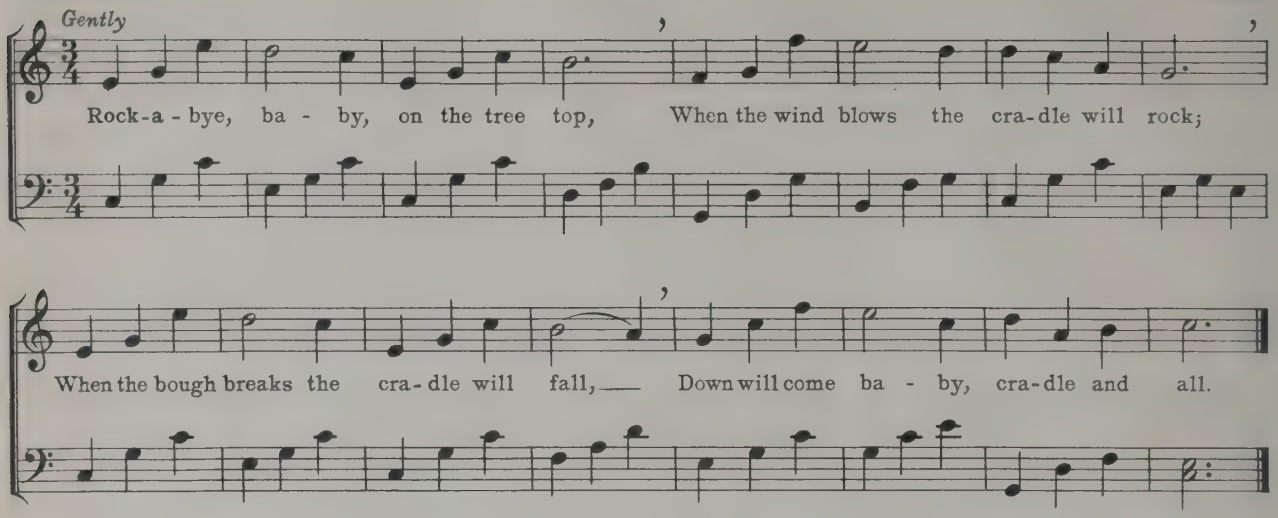
Moderato



Cradle Song

TRADITIONAL

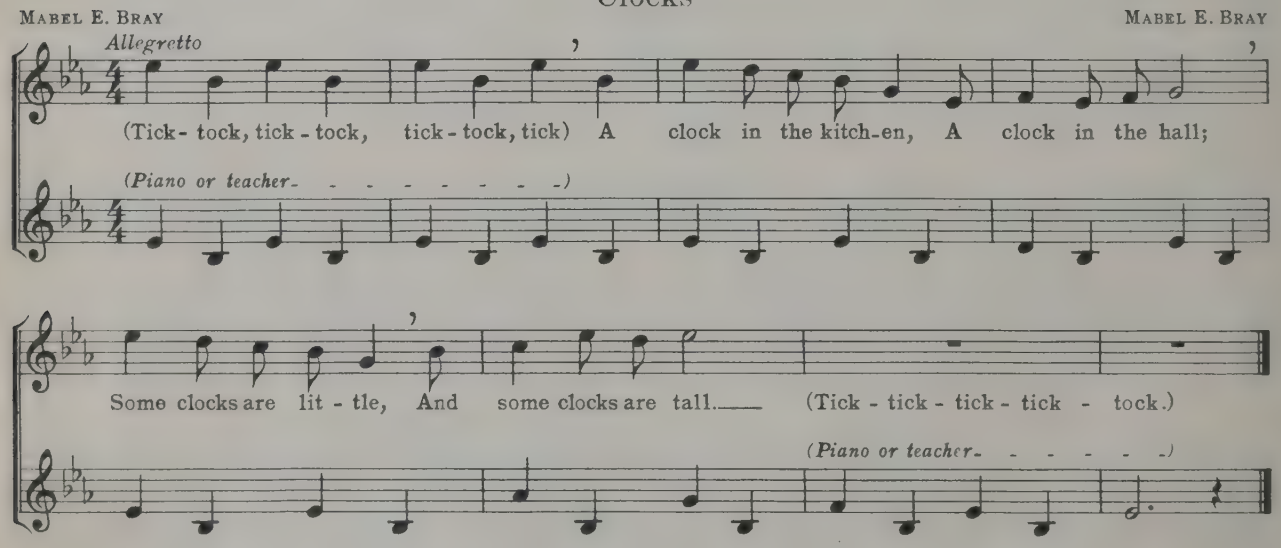
TRADITIONAL



Clocks

MABEL E. BRAY

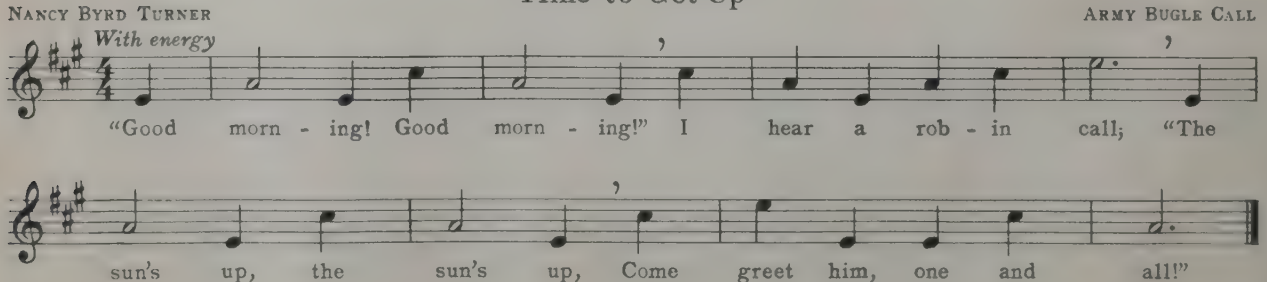
MABEL E. BRAY



Time to Get Up

NANCY BYRD TURNER

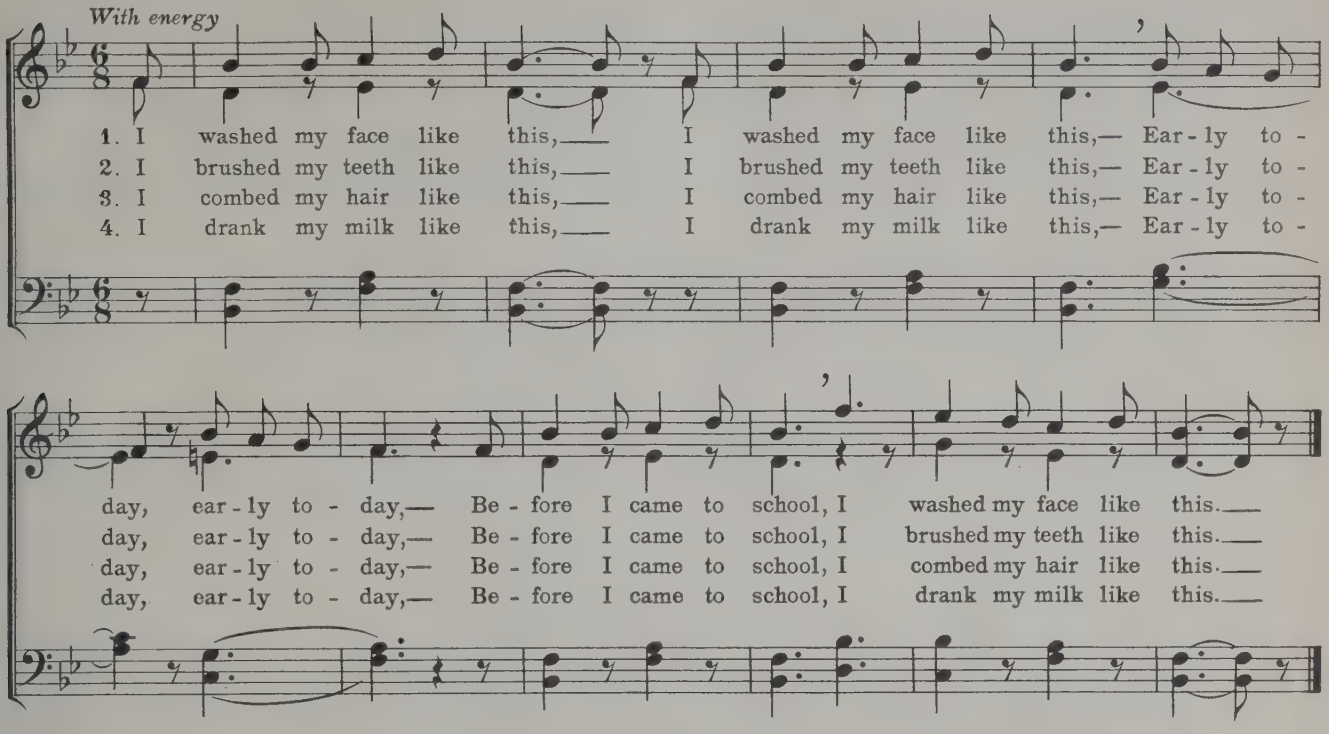
ARMY BUGLE CALL



Before School

ANNA M. SHEPARD — FRENCH FOLK SONG

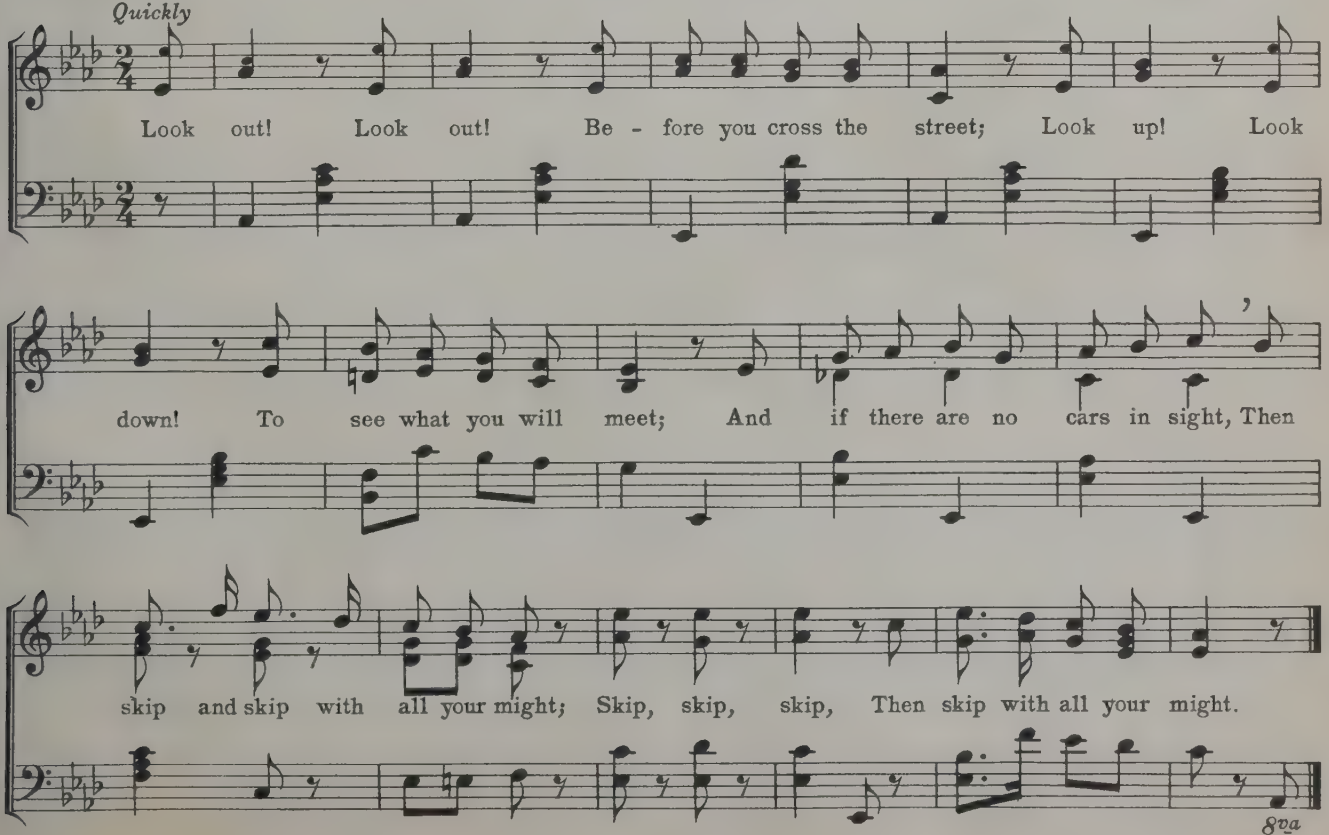
With energy



Safety First

LINN MOORE MILLER — LINN MOORE MILLER

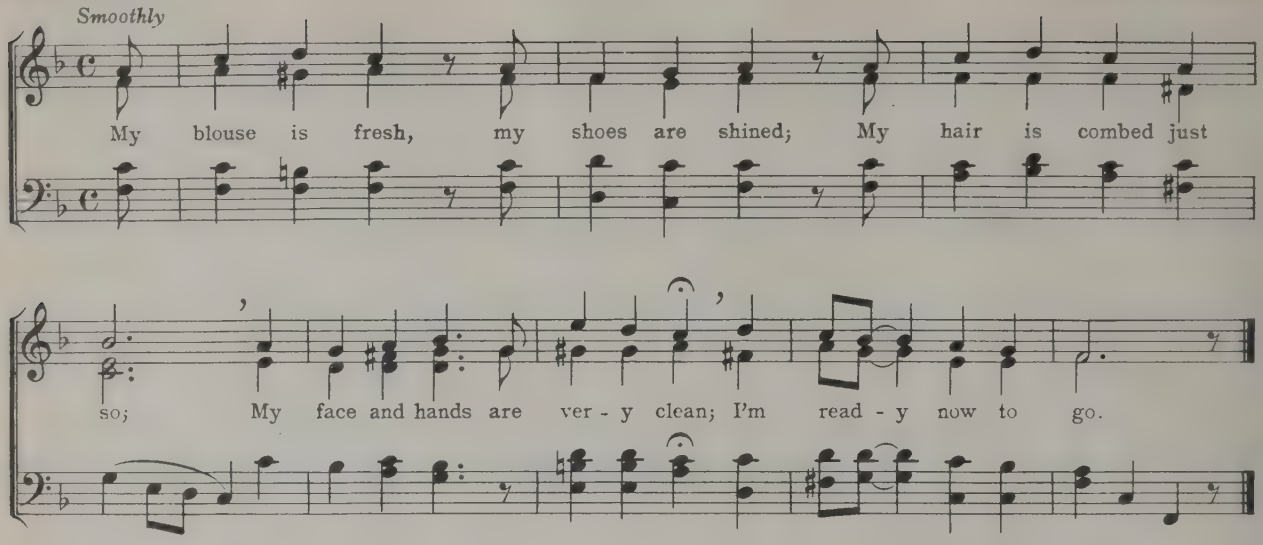
Quickly



Ready for School

MABEL E. BRAY — EDWARD A. MUELLER

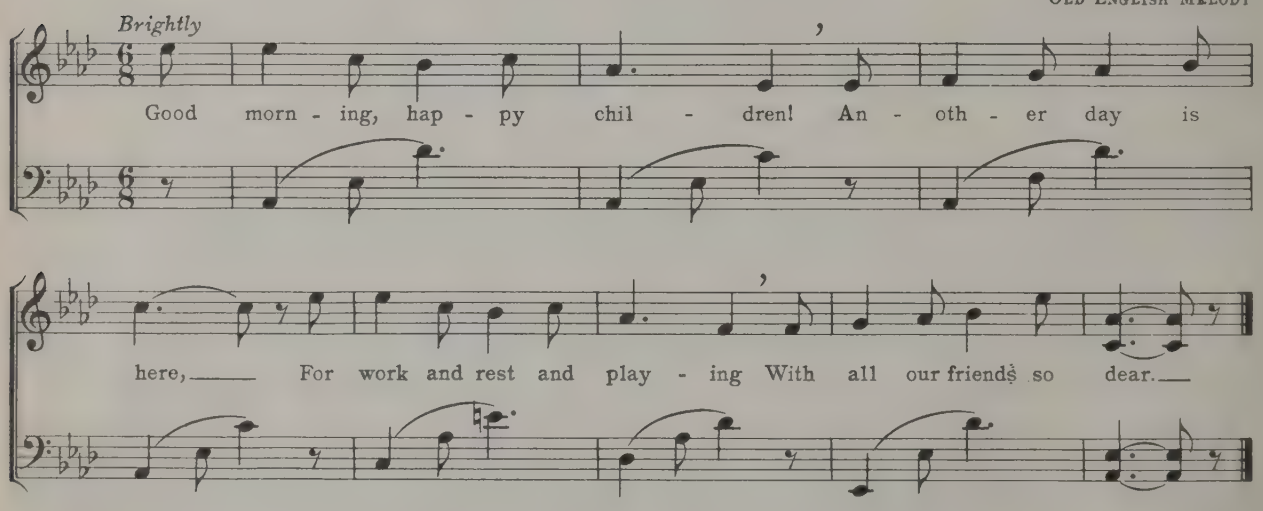
Smoothly



Good Morning, Happy Children

OLD ENGLISH MELODY

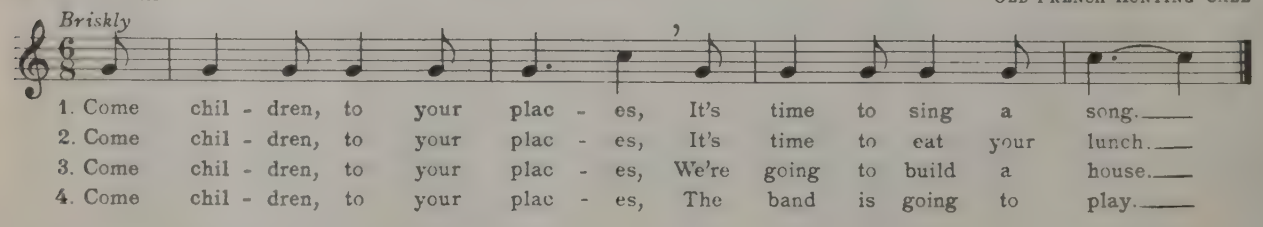
Brightly



Call to Work or Play

MABEL E. BRAY — OLD FRENCH HUNTING CALL

Briskly

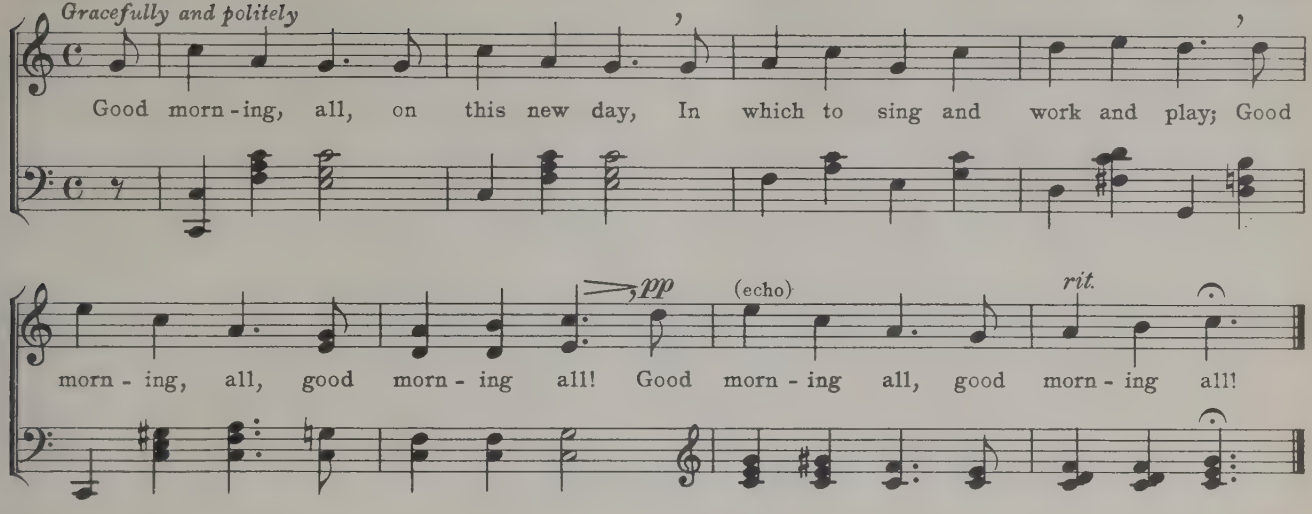


Note: This may be used for any activity.

Good Morning!

ELLA D. WATKINS. ANICE TERHUNE

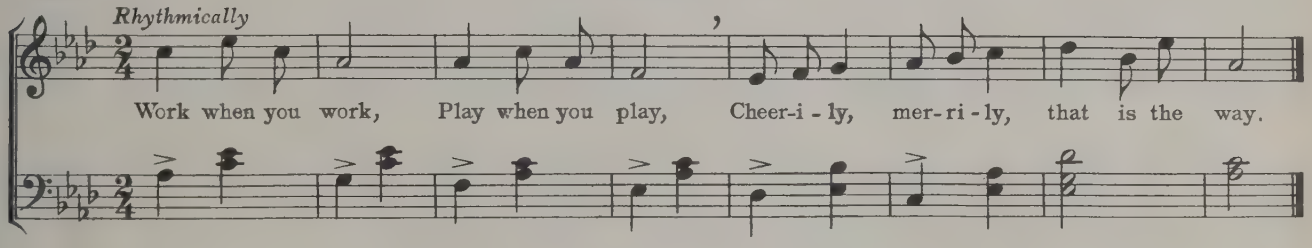
Gracefully and politely



The Right Way

ANNA M. PRATT EDWARD B. BIRGE

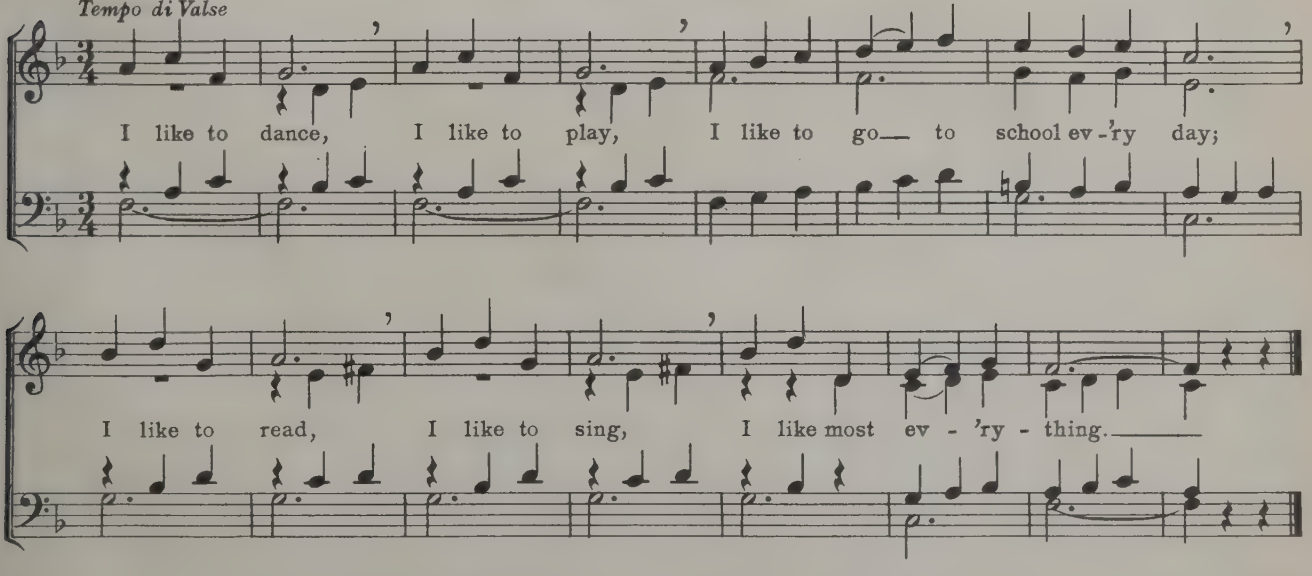
Rhythmically



Things I Like

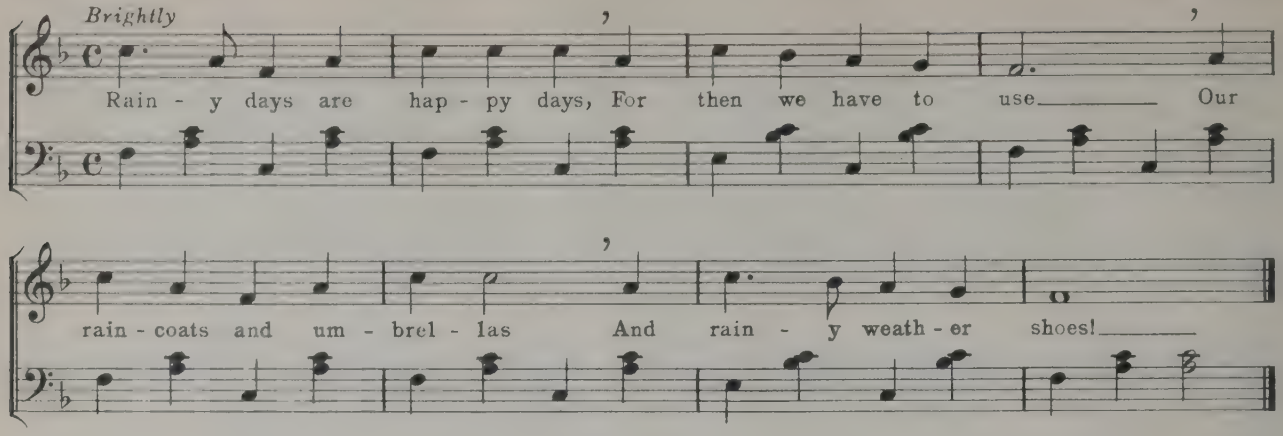
W. OTTO MIESSNER W. OTTO MIESSNER

Tempo di Valse



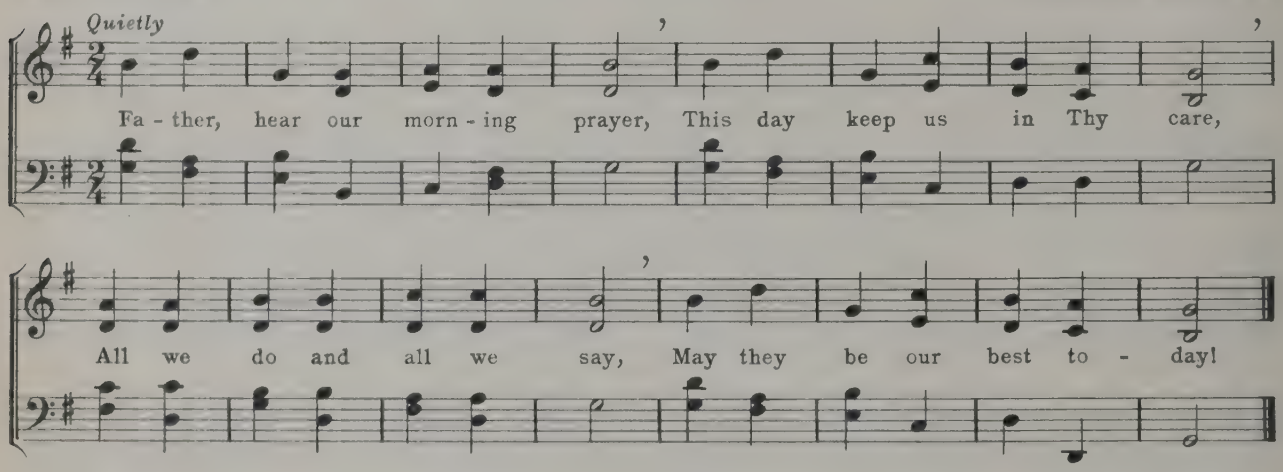
Going to School in the Rain

ELLA D. WATKINS — L. LESLIE LOTH



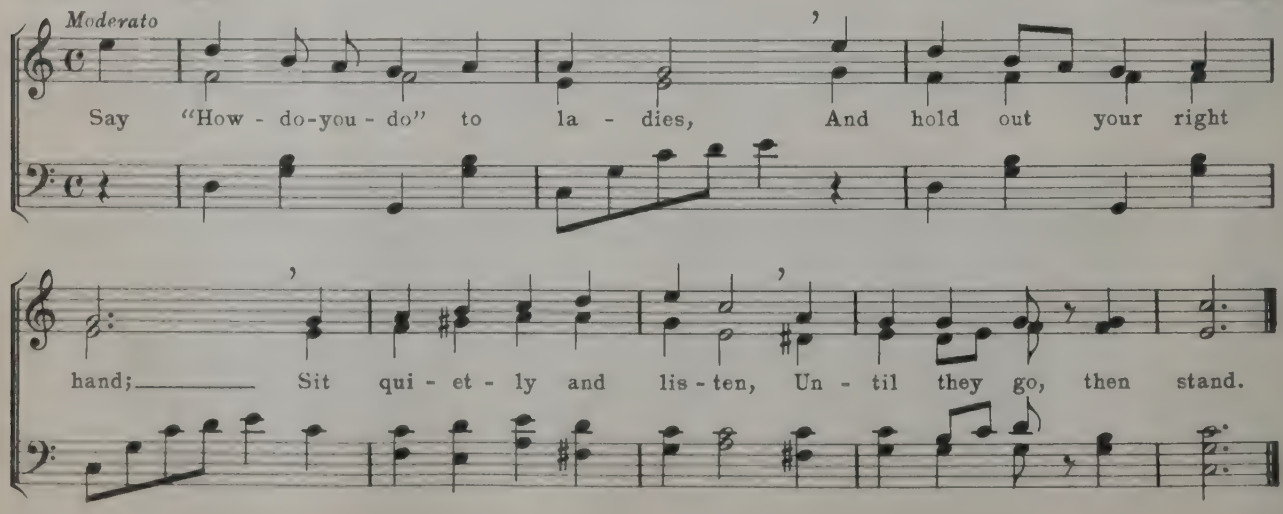
Morning Prayer

NANCY BYRD TURNER — THE MODERN MUSIC SERIES



Politeness

VERNETTA F. DECKER — PAUL AMBROSE



Greeting to Visitors

ANNA M. SHEPARD — GEOFFREY O'HARA

Brightly

How do you do, Miss John - son,* How do you do to - day? We're glad you've come to see us And hope that you can stay.

* Sing name of visitor.

A Good-by Song

NINA B. HARTFORD — NINA B. HARTFORD

Allegretto

Our work is done, it's time to say, "Good - by" un - til an - oth - er day.
As home we run with trip - ping feet, We'll look be - fore we cross the street.

Children, Good-by

W. OTTO MIESSNER — W. OTTO MIESSNER

Moderato

Teacher Chil-dren, good - by, *Children* Teach - er, good - by, *Teacher* Take all my love with you,

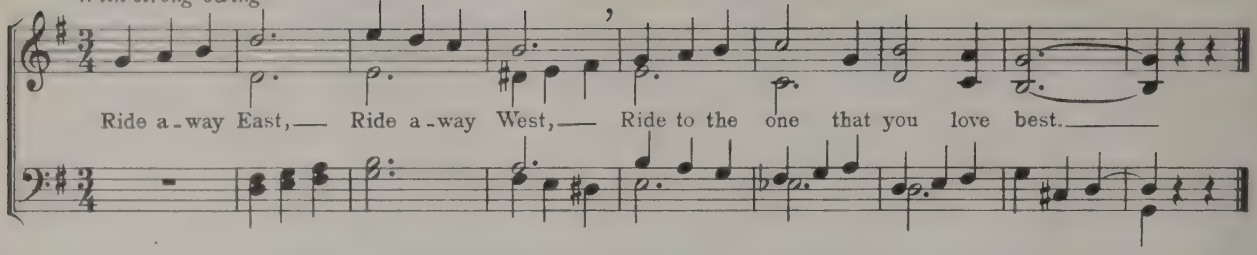
Children Teach - er, we love you too! *Teacher* Chil-dren, good - by! *Children* Teach-er, good - by!

Riding

AGNES CHOATE WONSON

W. OTTO MIESSNER

With strong swing

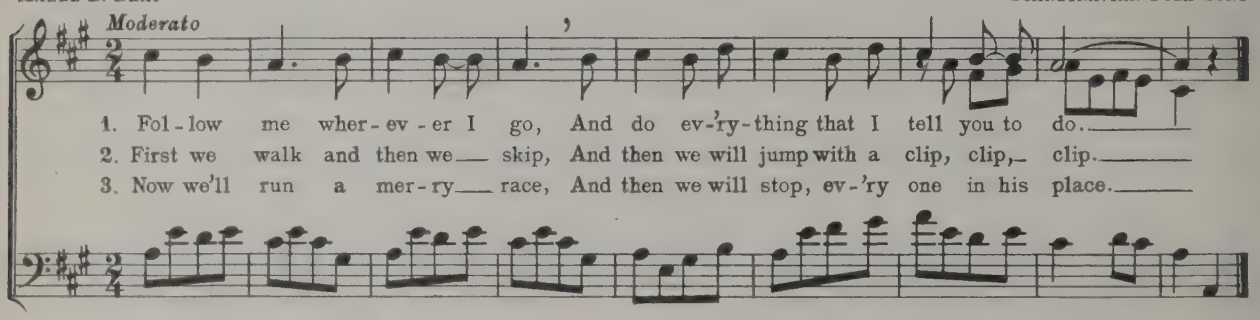


Follow the Leader

MABEL E. BRAY

SCANDINAVIAN FOLK SONG

Moderato

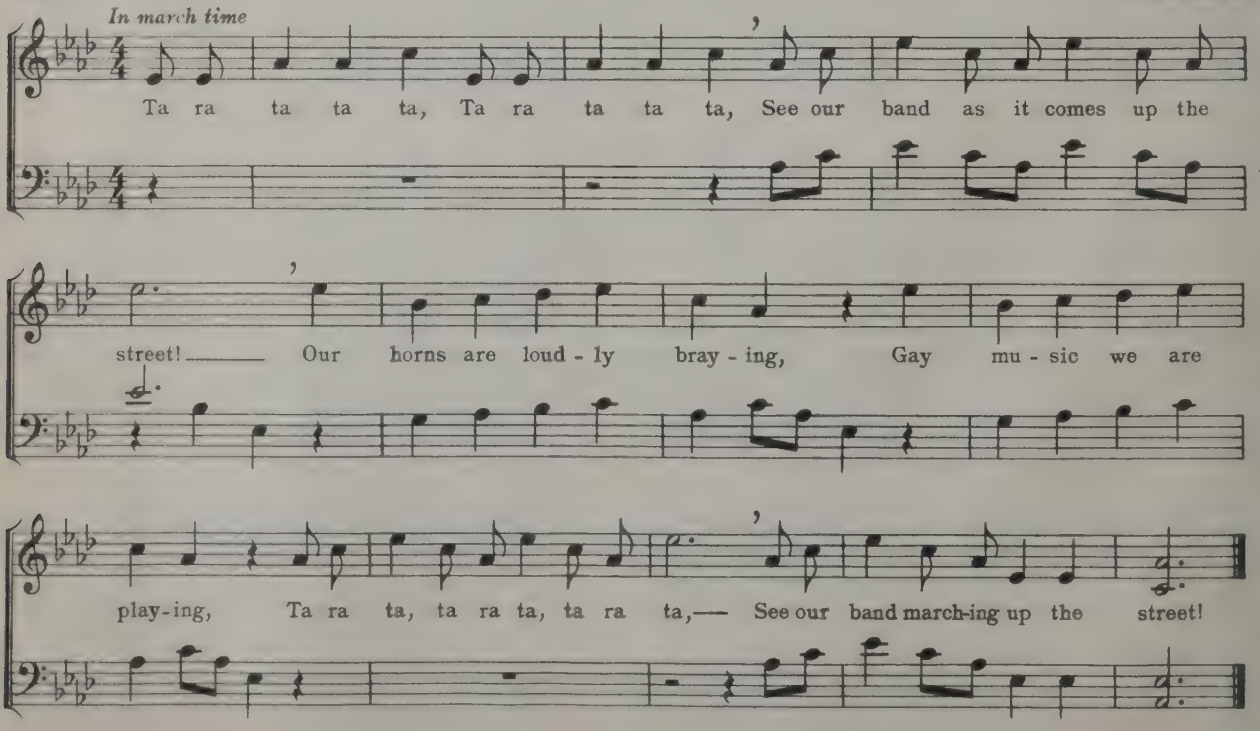


Playing in the Band

FRANK L. LAIRD

W. OTTO MIESSNER

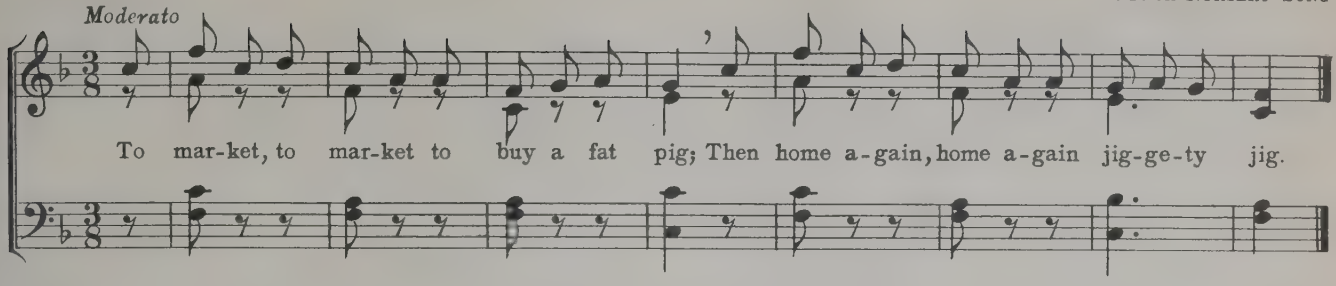
In march time



To Market

MOTHER GOOSE — FRENCH NURSERY SONG

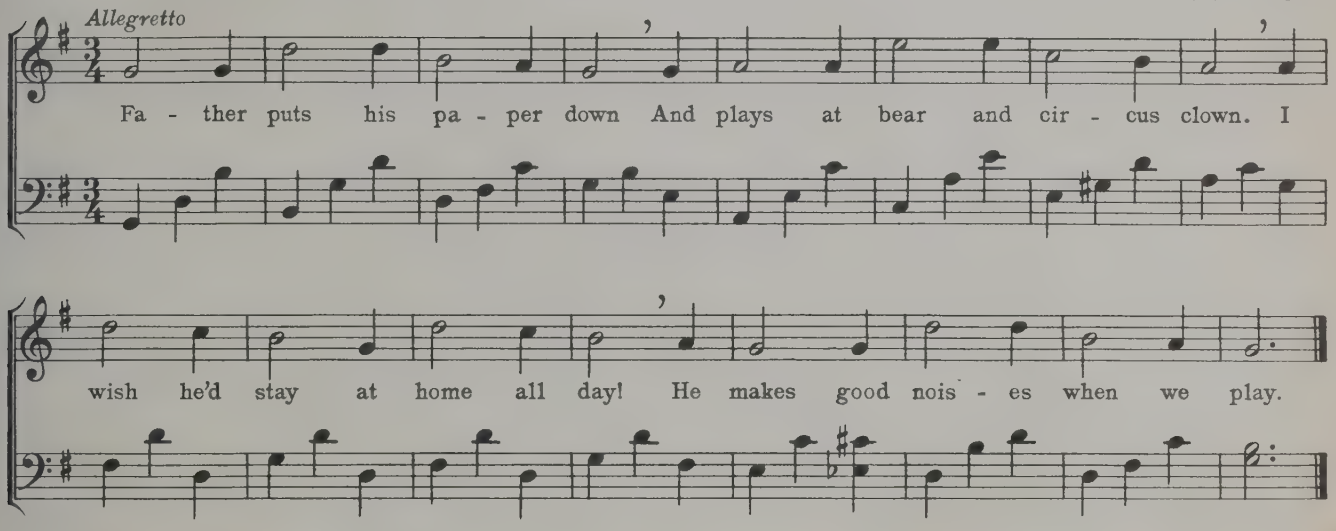
Moderato



Playing Circus

VERNETTA F. DECKER — EDWARD B. BIRGE

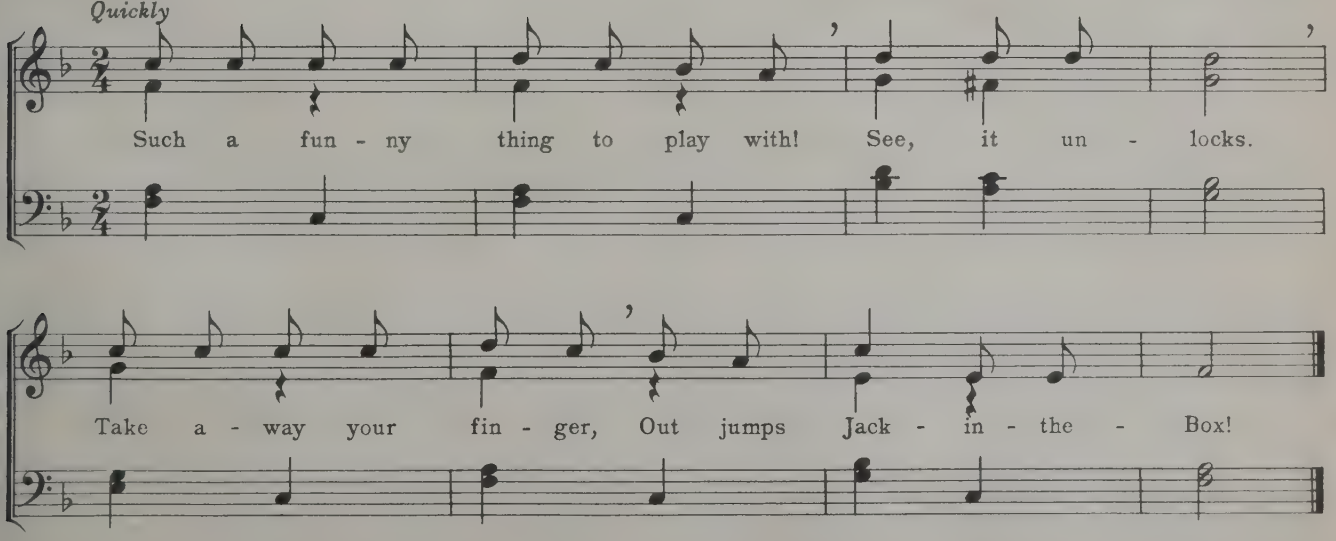
Allegretto



Jack-in-the-Box

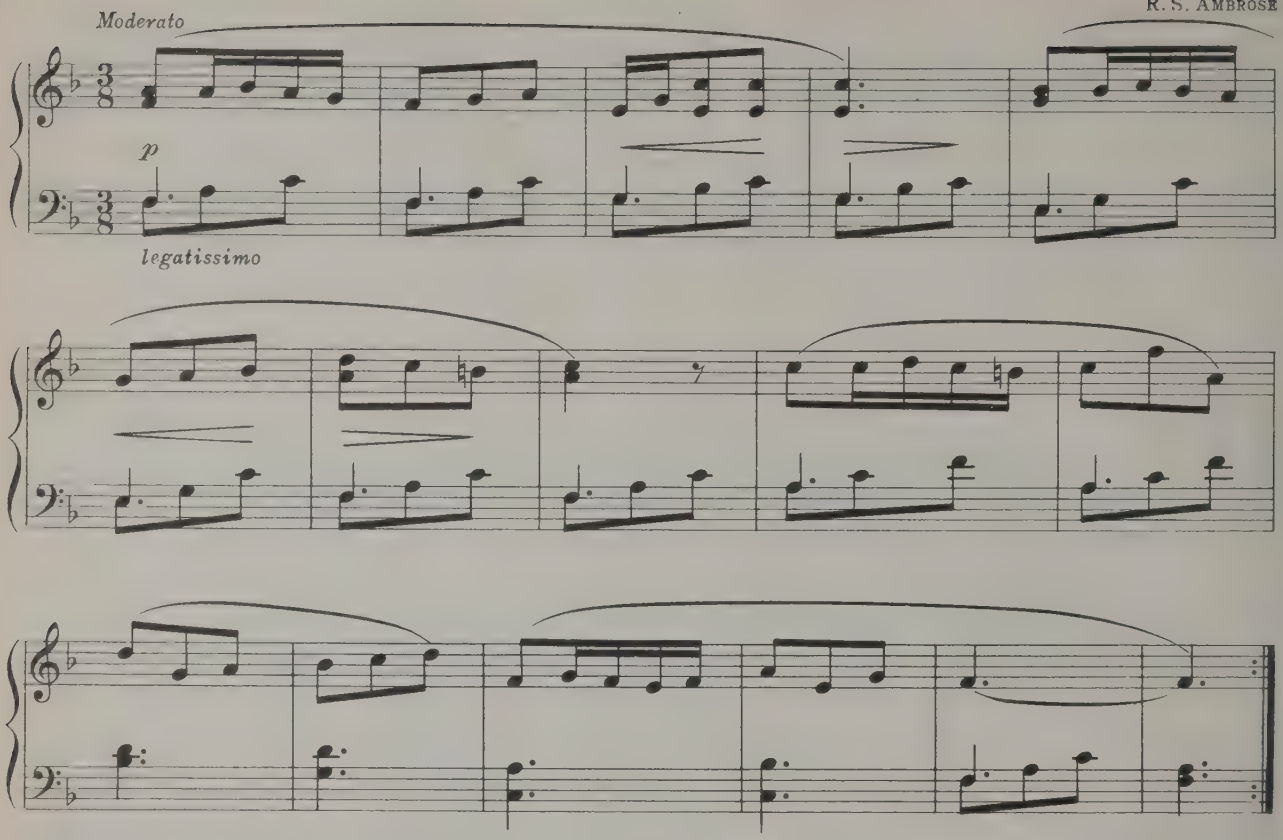
MABEL E. BRAY — RUSSIAN FOLK SONG

Quickly



Little Waltz
(The Bouncing Ball)

R. S. AMBROSE

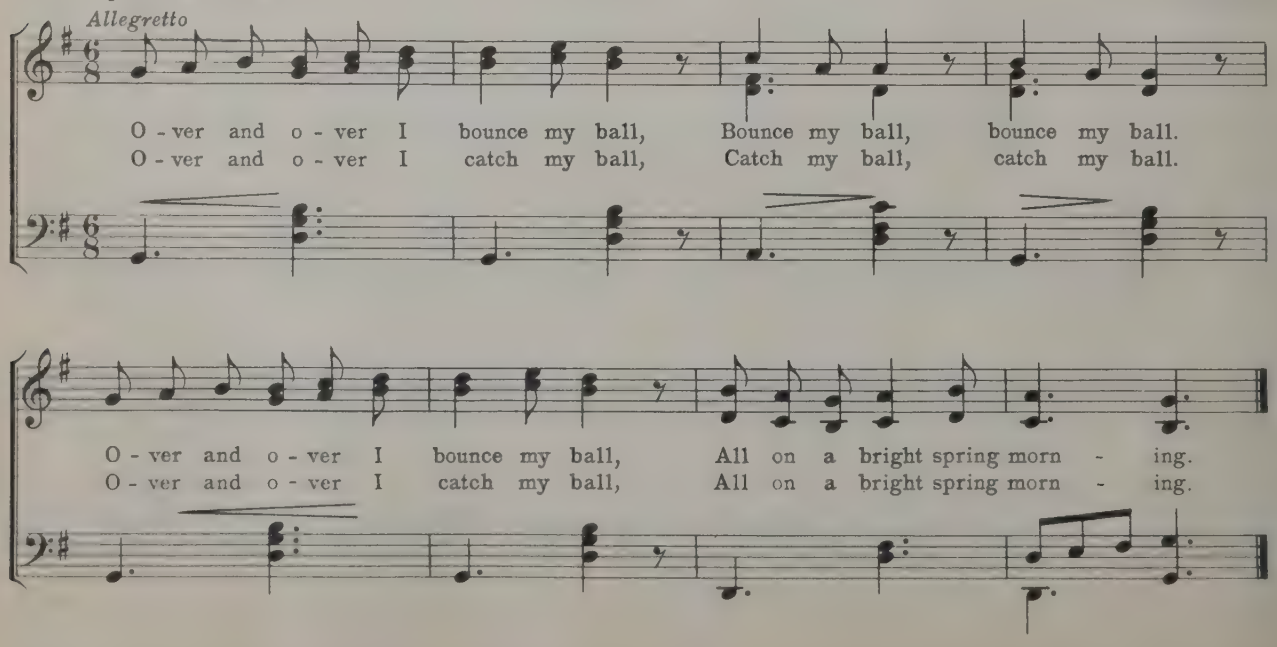


Note: Music for bouncing and catching the ball.

Playing Ball

BLANCHE JENNINGS THOMPSON

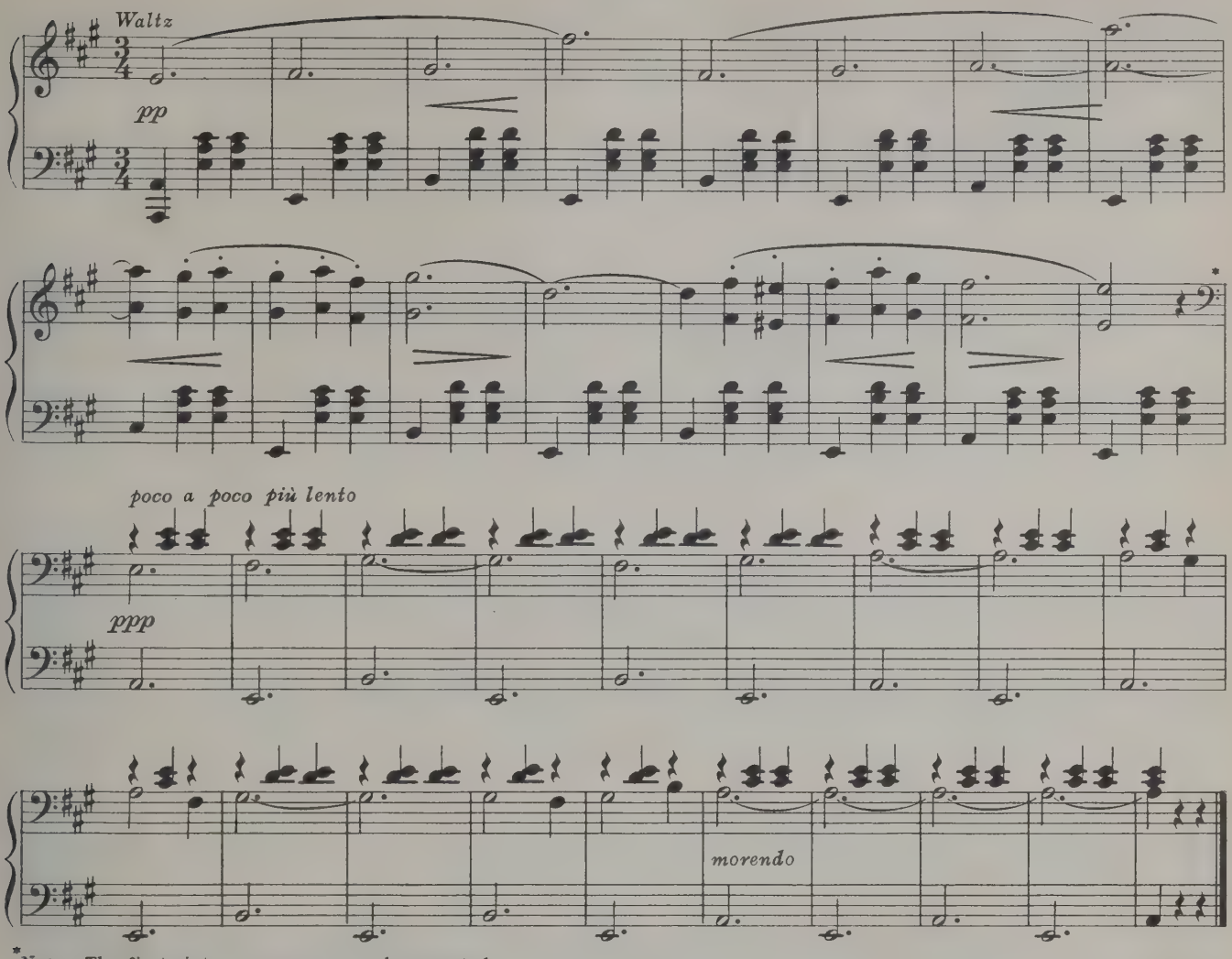
PAUL AMBROSE



Waltz from "Love's Dream after the Ball"

(See-Saw)

ALPHONS CZIBULKA

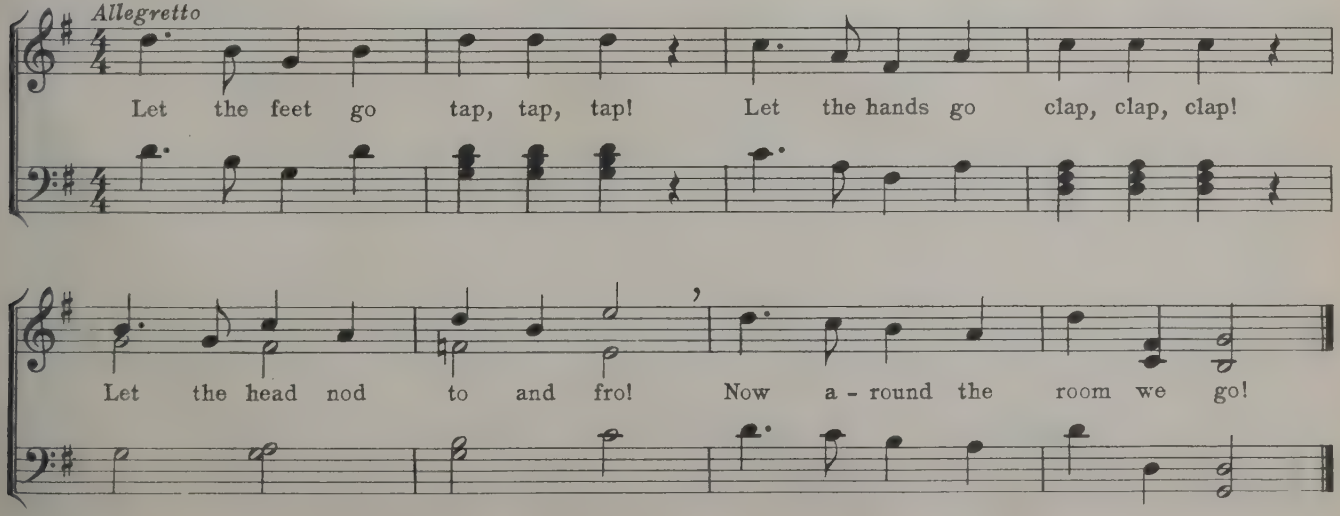


*Note: The first sixteen measures may be repeated.

A Game

OLD NURSERY RHYME

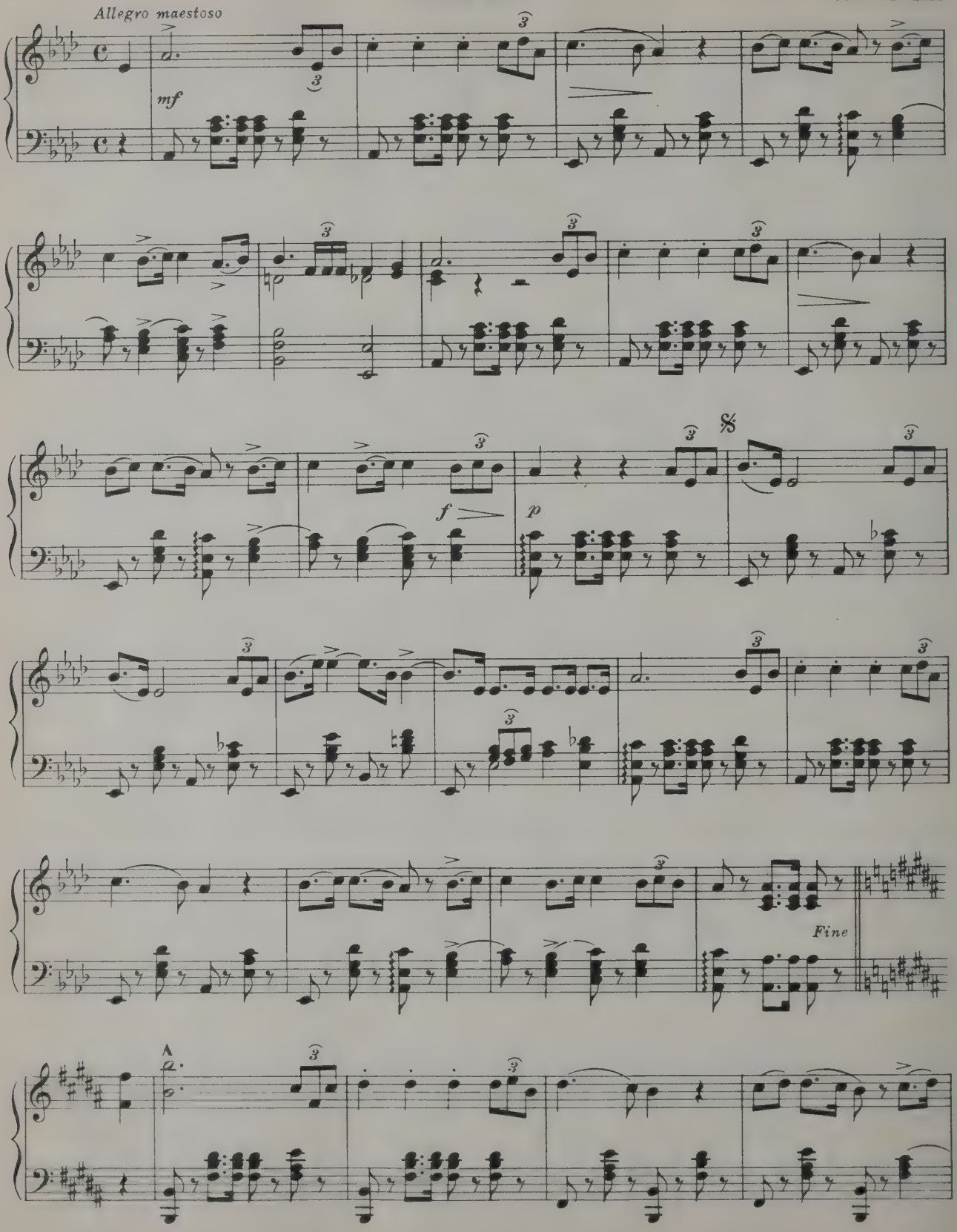
GERMAN FOLK TUNE

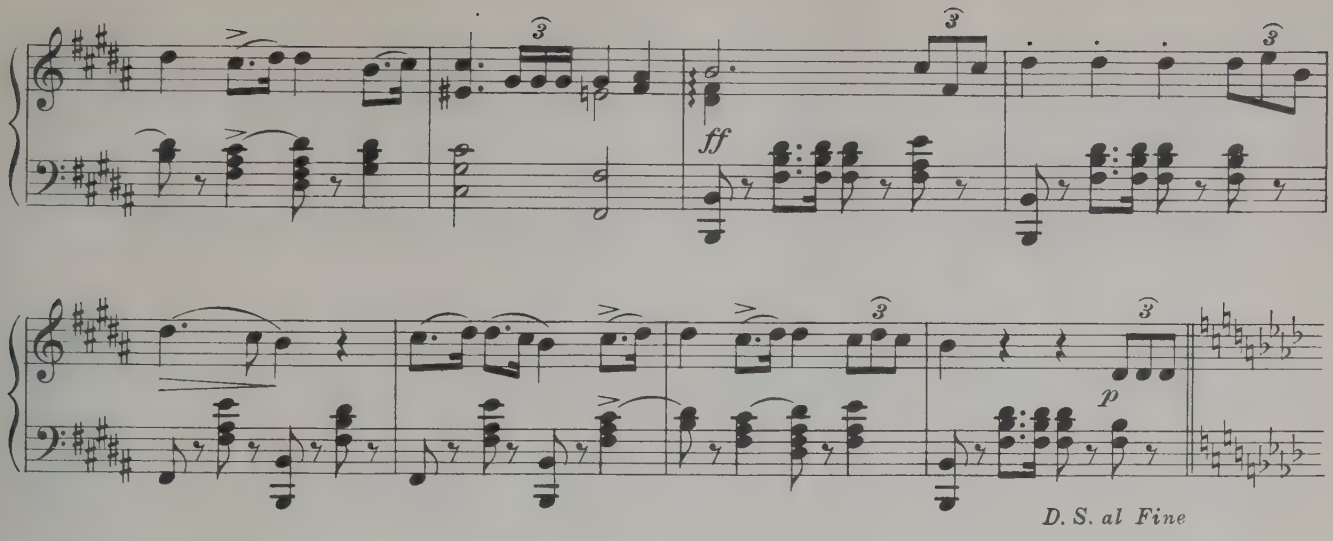


March

From "Aida"

GIUSEPPE VERDI

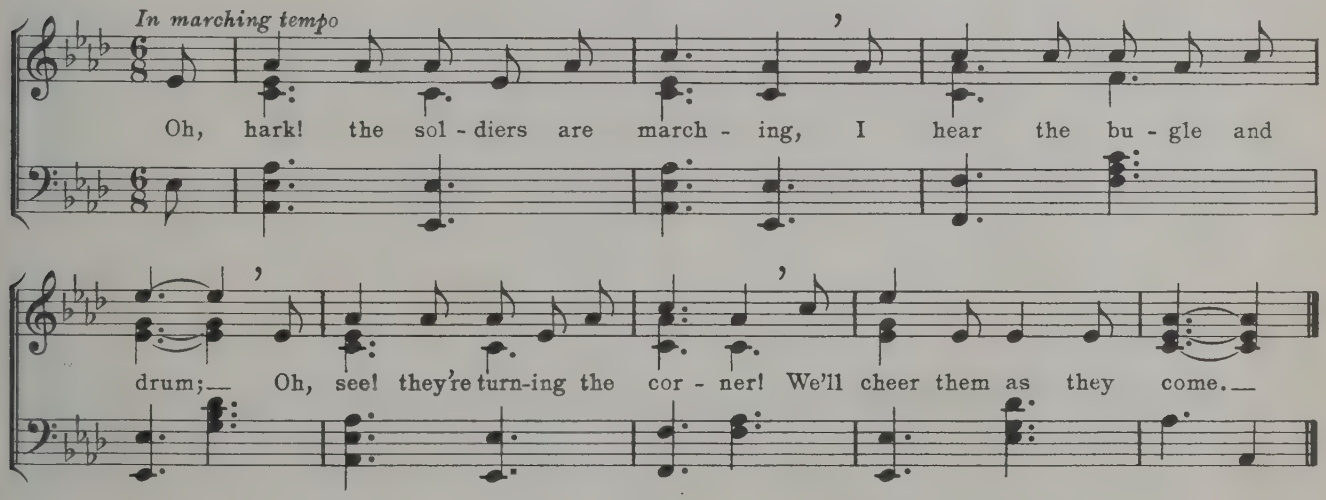




The Parade

NINA B. HARTFORD

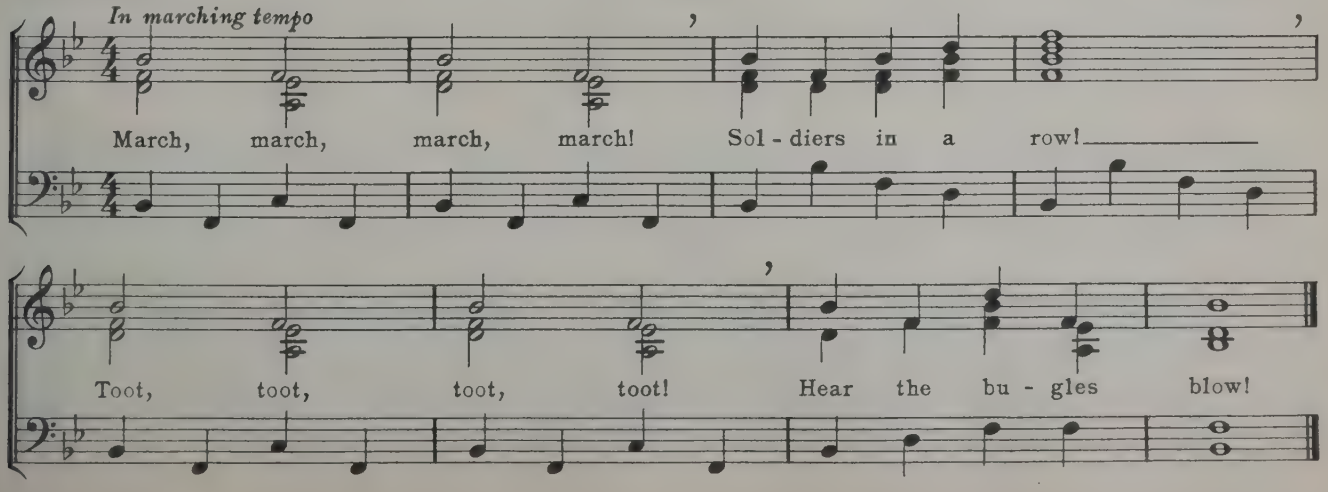
NINA B. HARTFORD



Marching

MABEL E. BRAY

MABEL E. BRAY

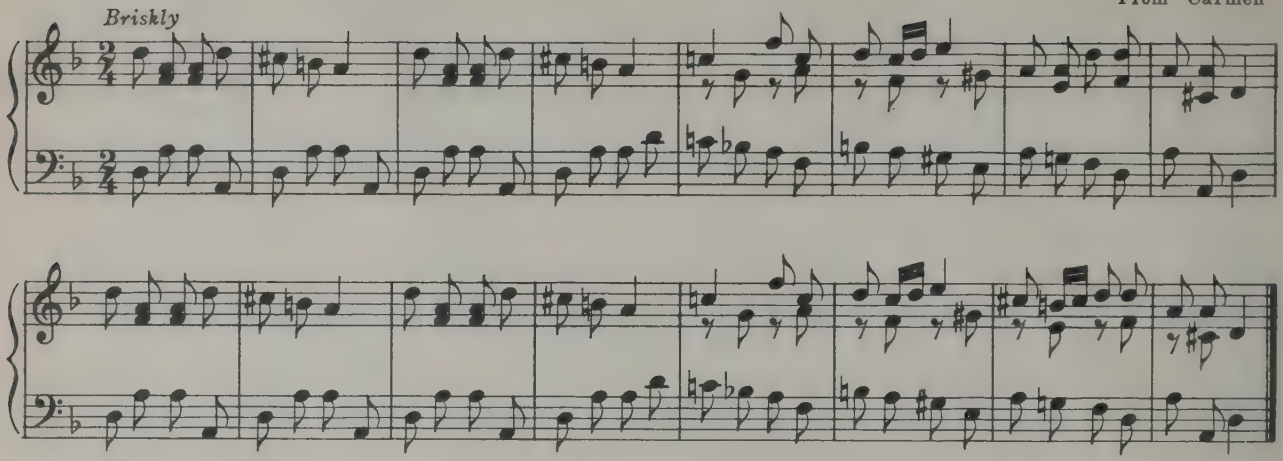


Street Boys' Parade

(For Marching)

GEORGES BIZET
From "Carmen"

Briskly

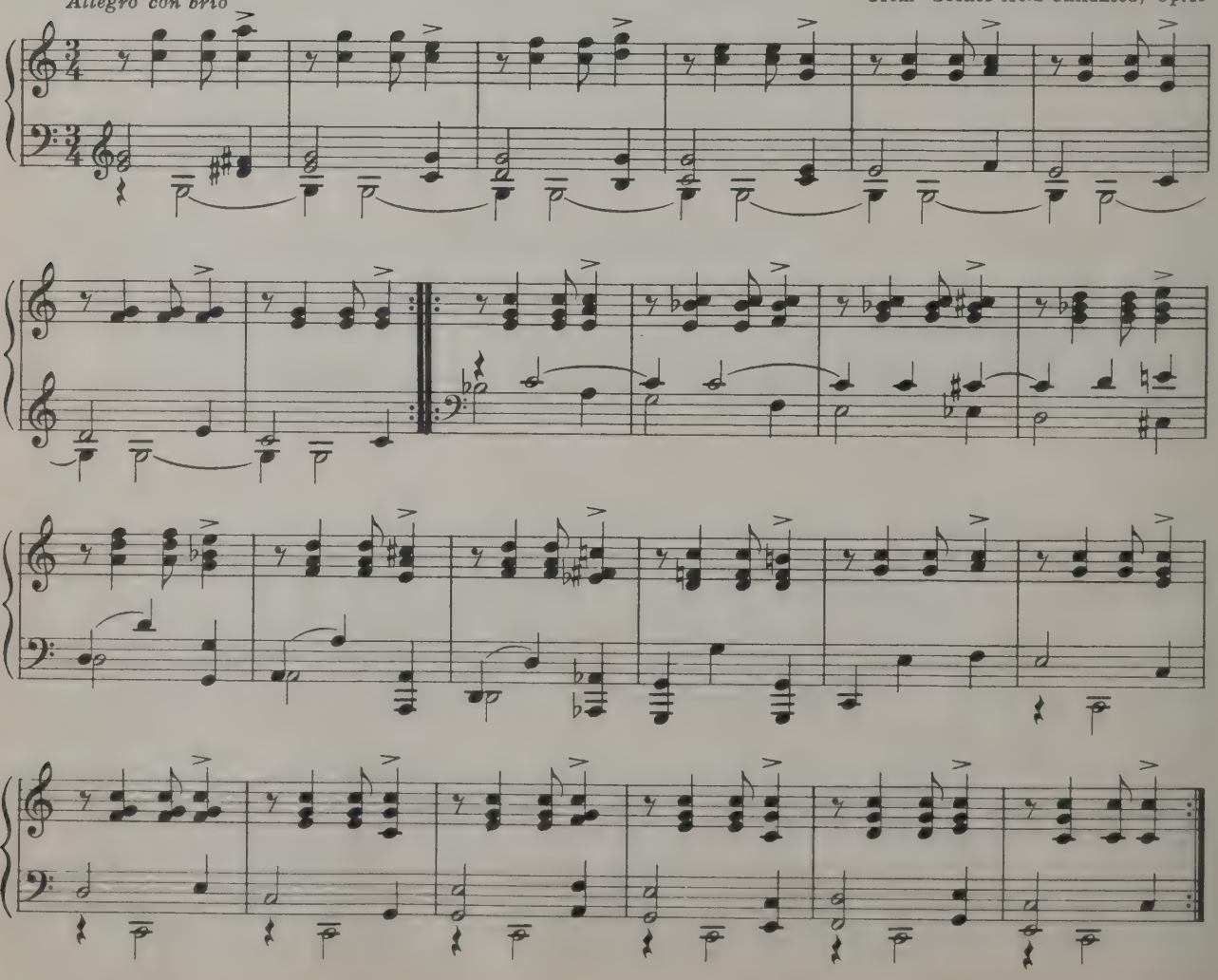


The Knight of the Hobby-horse

(For playing Rocking Horse)

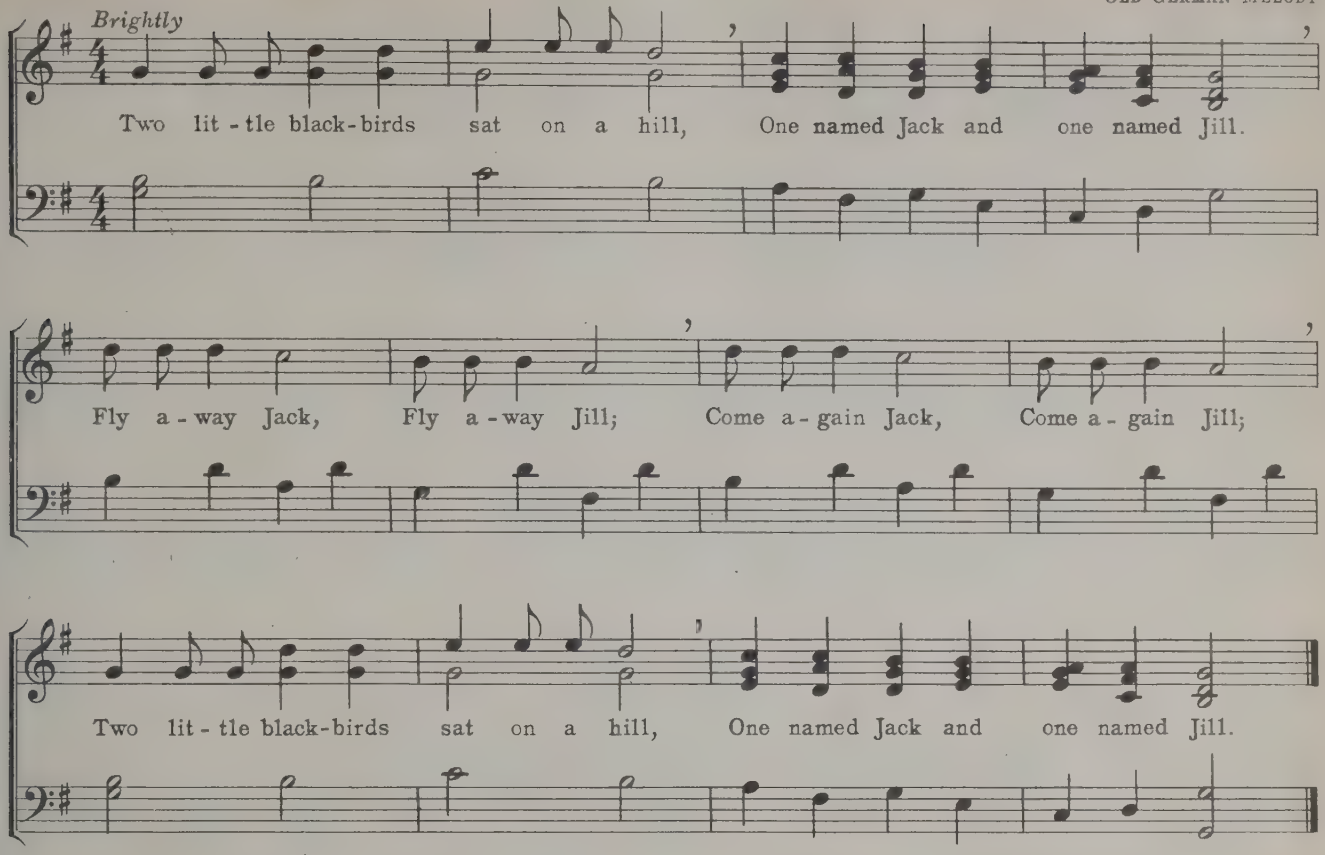
ROBERT SCHUMANN
From "Scenes from Childhood," Op. 15

Allegro con brio



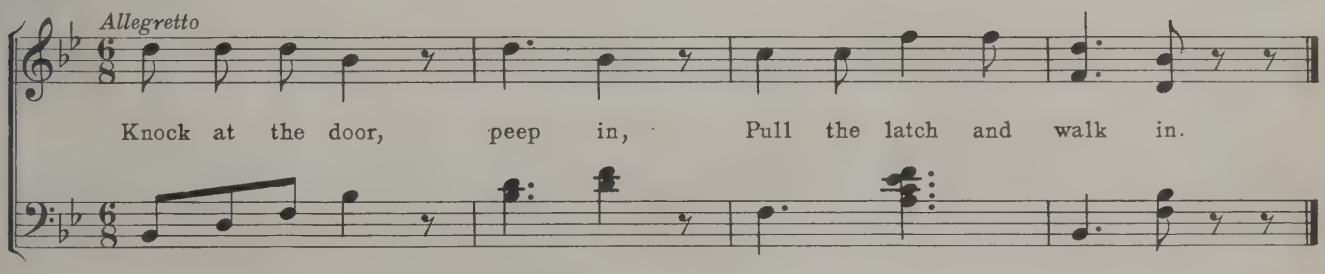
Two Little Blackbirds

MOTHER GOOSE — OLD GERMAN MELODY



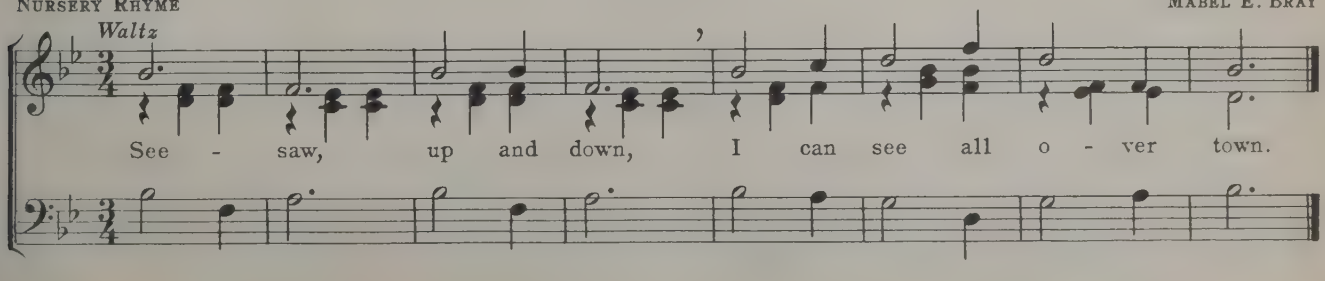
Knock at the Door

NURSERY RHYME — TRADITIONAL



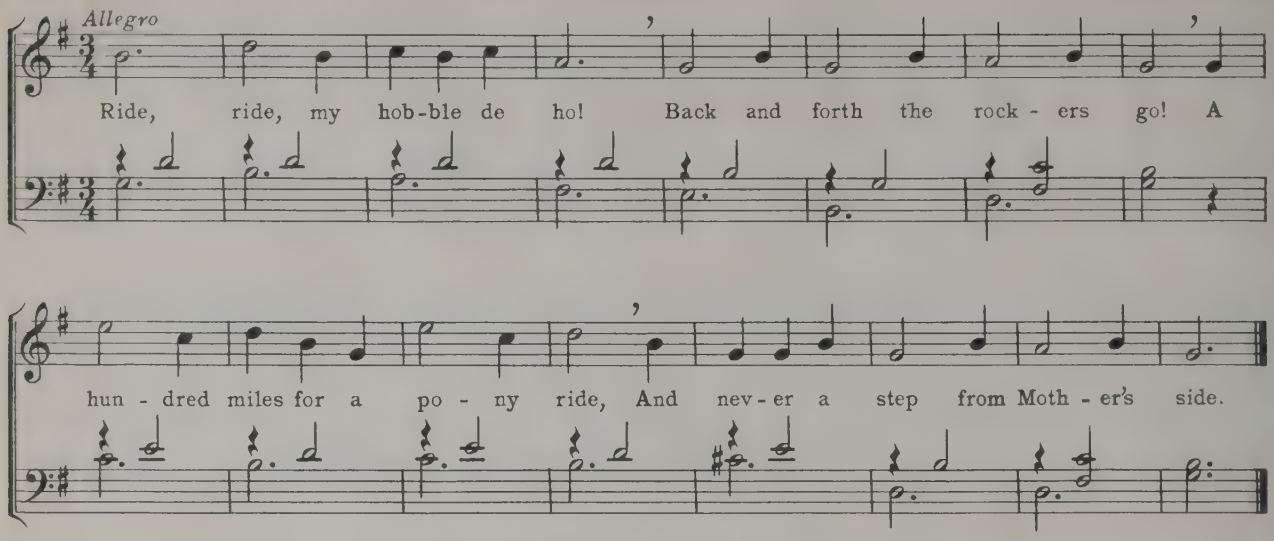
See-Saw

NURSERY RHYME — MABEL E. BRAY



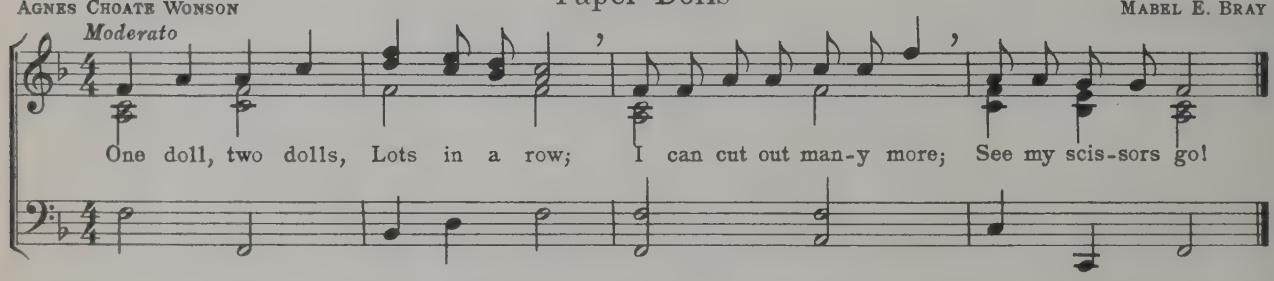
The Rocking Horse

FLORENCE C. FOX — EDWARD B. BIRGE



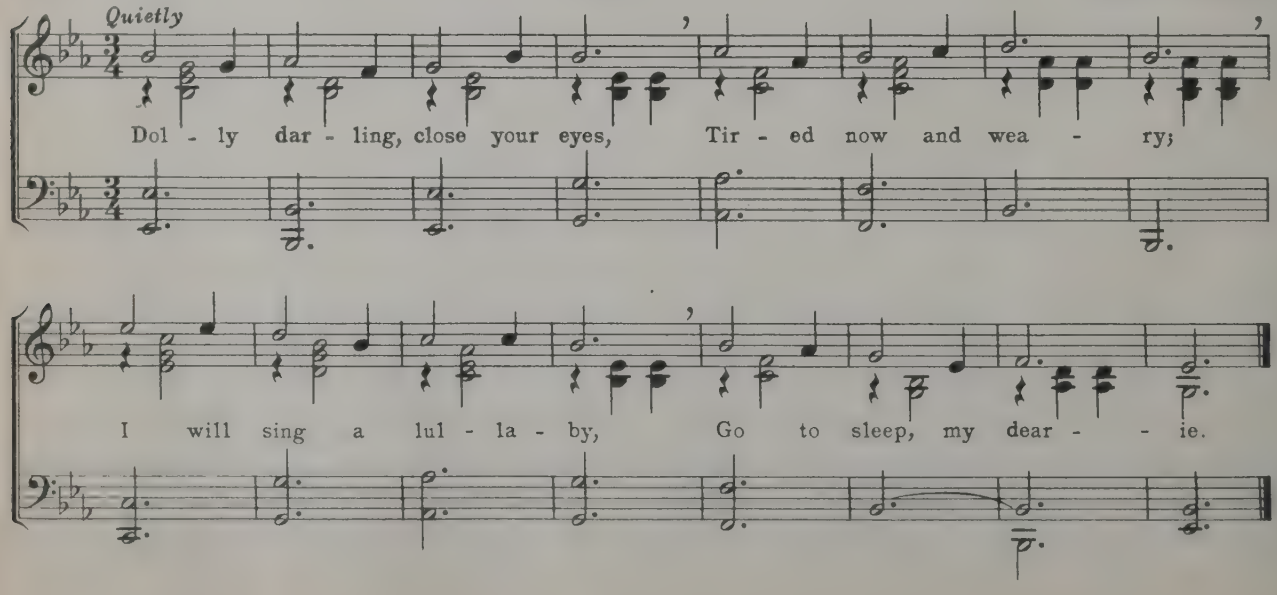
Paper Dolls

AGNES CHOATE WONSON — MABEL E. BRAY



Dolly's Lullaby

NINA B. HARTFORD — NINA B. HARTFORD



Sleeping Dolls

JULIA COLTON WILLARD

PAUL AMBROSE

Andante

p

Dol - ly in my arms you're sleep - ing, Lull - a - by, O lull - a - by!

While you sleep a watch I'm keep - ing, Lull - a - by, O lull - a - by!

Lull - a - by, lull - a - lull - a - by;

While you sleep a watch I'm keep - ing, lull - a - lull - a - by.

rall.

Whirl, Top, Whirl!

BLANCHE JENNINGS THOMPSON

G. A. GRANT-SCHAEFER

Allegretto

mf

Whirl, top, whirl! And spin, top, spin! That's what you were made for, Spin, top, spin!

My Flute

W. Otto Miessner

W. Otto Miessner

Allegretto

Too-tle, too-tle, toot; Hear me play my flute! I like to play each lit-tle tune, Be-

Ped. * Ped. *

cause it sounds like birds in June. Too-tle, too-tle, too-tle too-tle, Too-tle too-tle, toot!

My Teddy Bear

Agnes Choate Wonson

G. A. Grant-Schaefer

Andante

mf

I have my toys, my train of cars, My au-to and my kit-ty

cat; But Ted-dy Bear is best of all He is so dear and round and fat!

My Fire Engine

Agnes Choate Wonson

Daniel Protheroe

Allegretto con spirito

f

Ring the bell and blow the horn! Boys, look sharp, get out the way! My

cresc.

f

cresc.

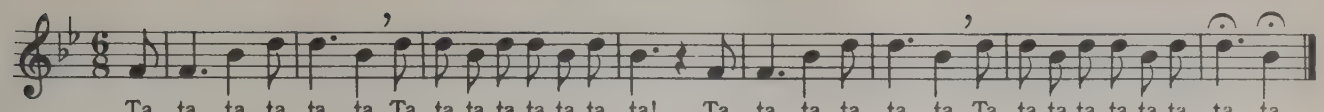
ff

big fire en-gine's com-ing; There are lots of fires to-day!

ff

Playing the Bugle

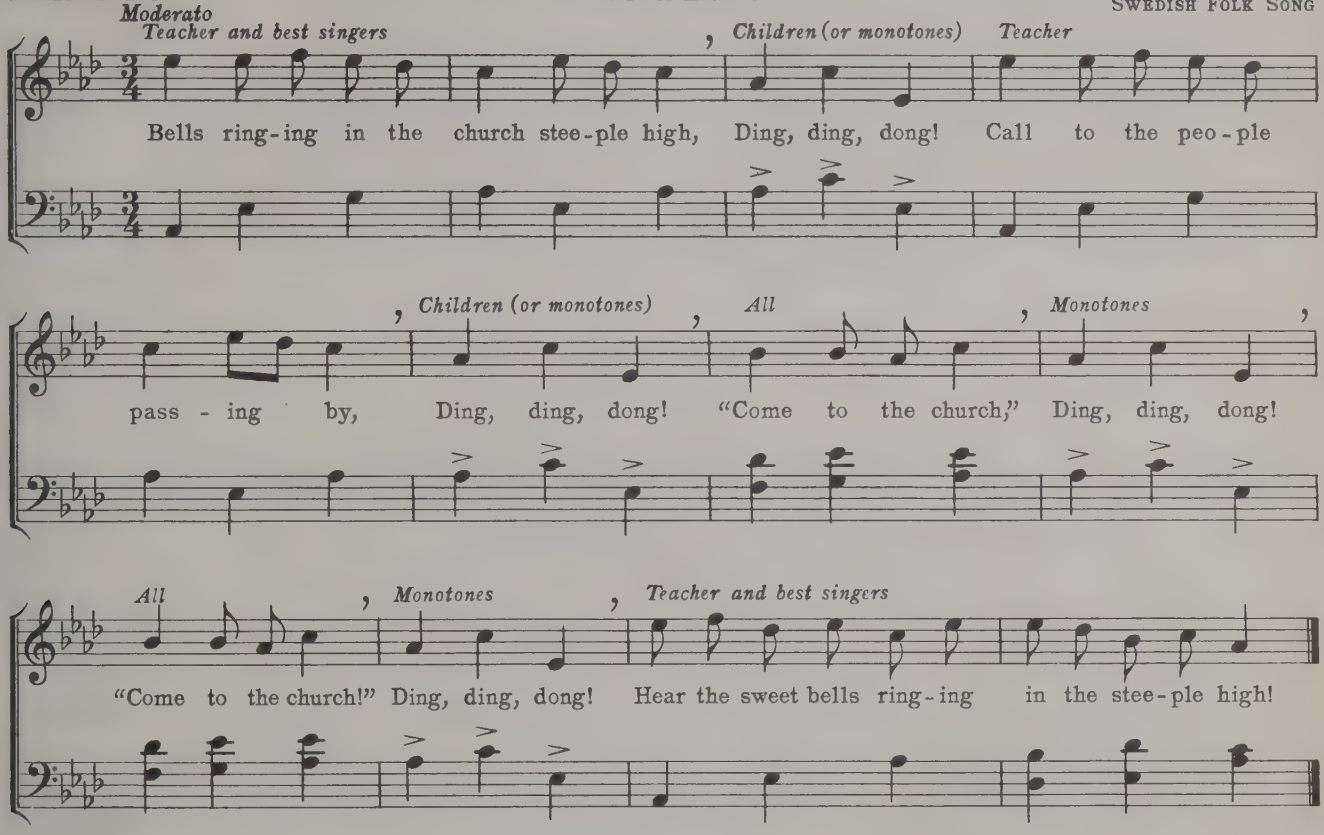
FRENCH HUNTING CALL



Church Bells

MABEL E. BRAY

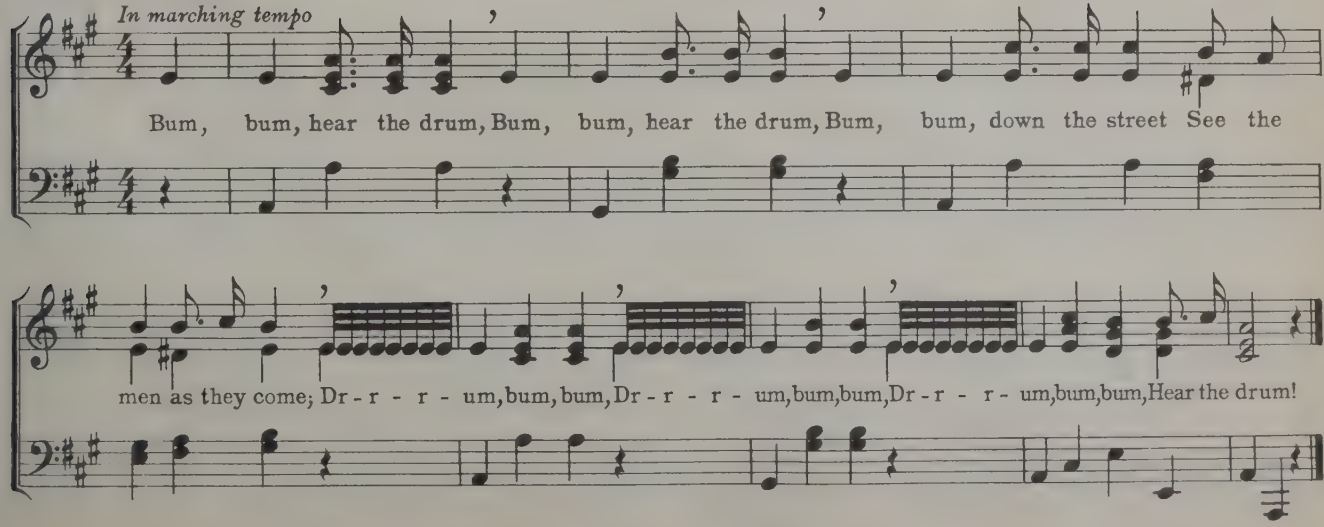
SWEDISH FOLK SONG



The Drum

NANCY BYRD TURNER

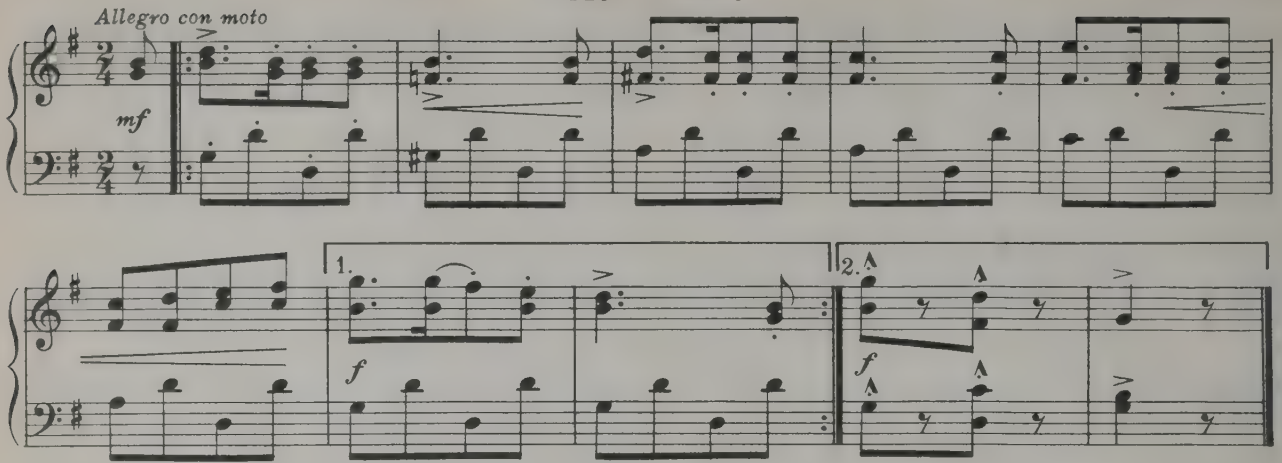
GERMAN TUNE



V. IMITATING ANIMALS

Happy Journey

FRANZ BEHR

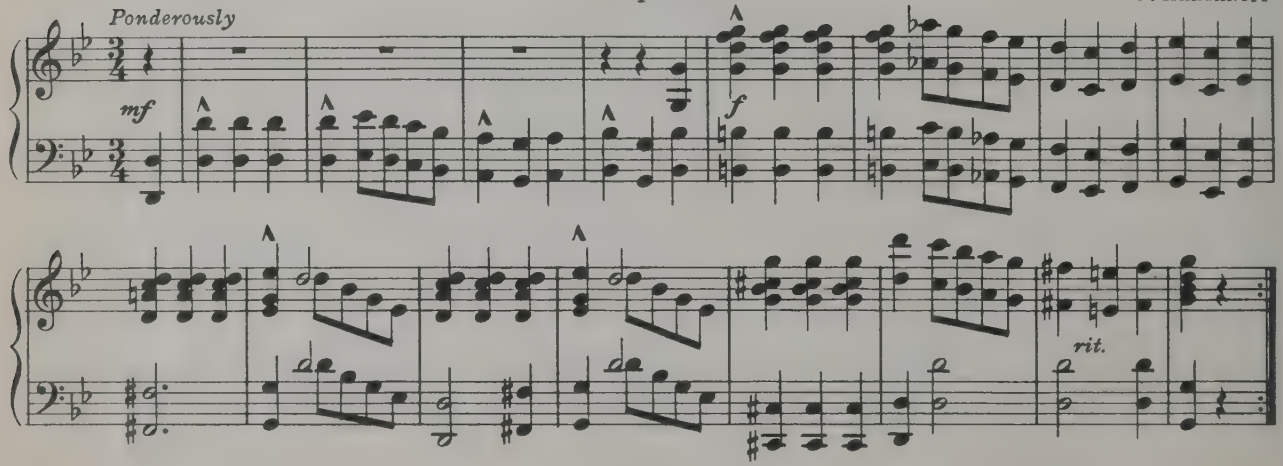


Note: Rhythmic activity, high-stepping horses; run and skip.

Arabesque

(Elephants)

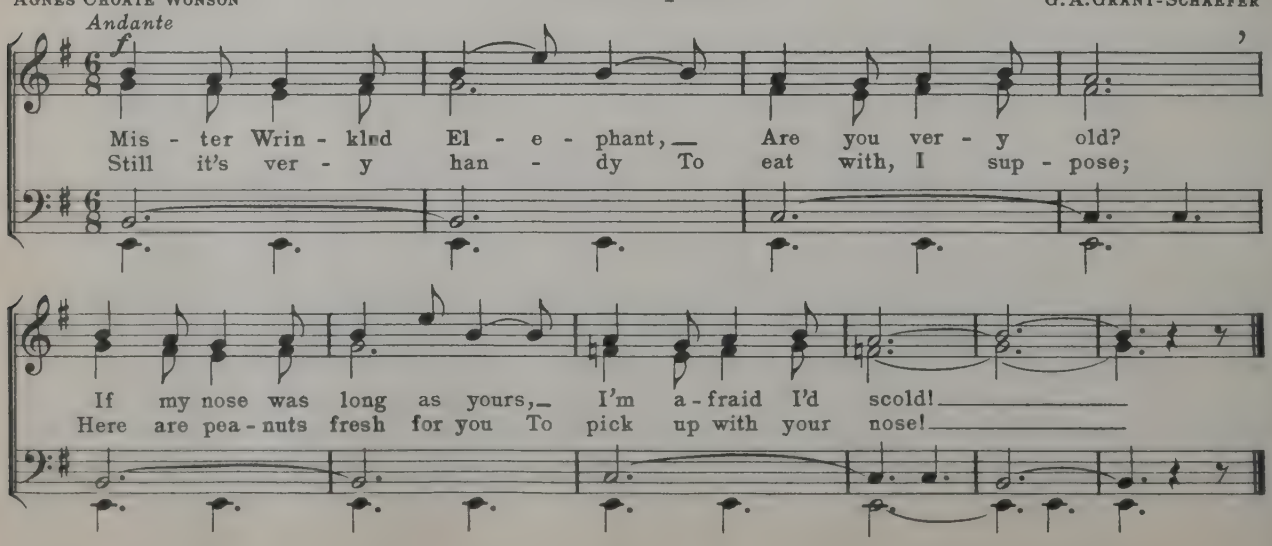
G. KARGANOFF



The Elephant

AGNES CHOATE WONSON

G. A. GRANT-SCHAEFER



Wee Ducky Doddles

GEORGE S. APPLEGARTH — PAUL AMBROSE

Allegretto

When wee Duck-y Dod-dles Is out on the ground, He wad-dles and tod-dles And stum-bles a-round, But

when he goes swim-ming, O then you should see! No boat can go skim-ming So gai-ly as he.

Note: Repeat piano part for waddling duck action.

The Bear

AGNES CHOATE WONSON — FRANCIS FINDLAY

Moderato

Big bear so growl-y - prowl - y, I know I'm glad to see That

you are safe be - hind your bars, And not out here with me!

poco riten. *a tempo*

Theme from the "First Mazurka"

(The Bear)

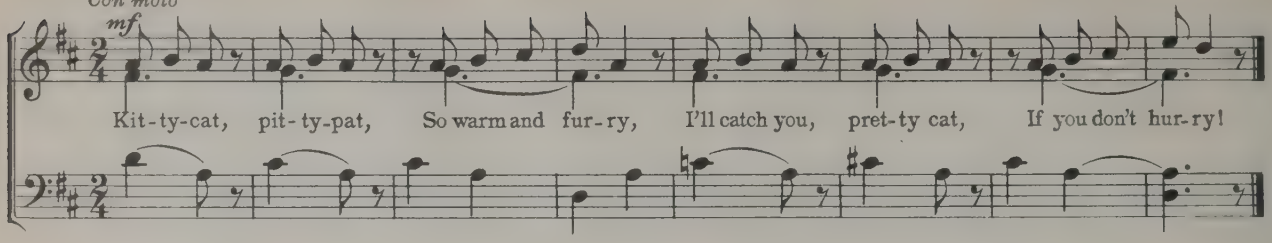
CAMILLE SAINT-SAËNS

Vivace

Puss

LOUISE AYRES GARNETT

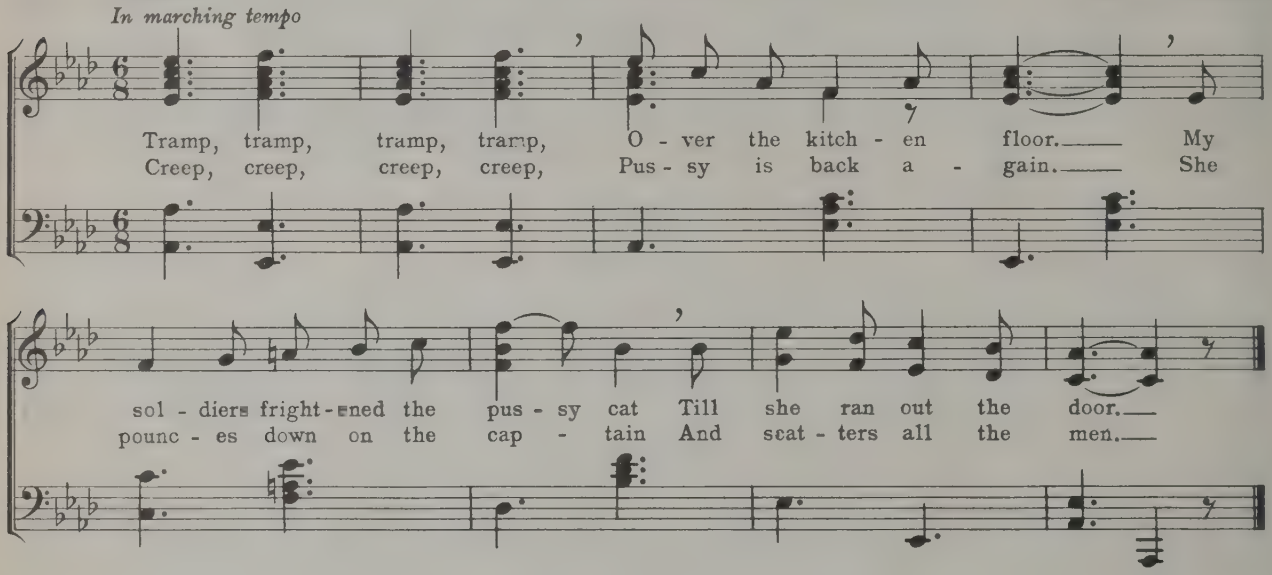
G. A. GRANT-SCHAEFER



Tin Soldiers and Pussy

NINA B. HARTFORD

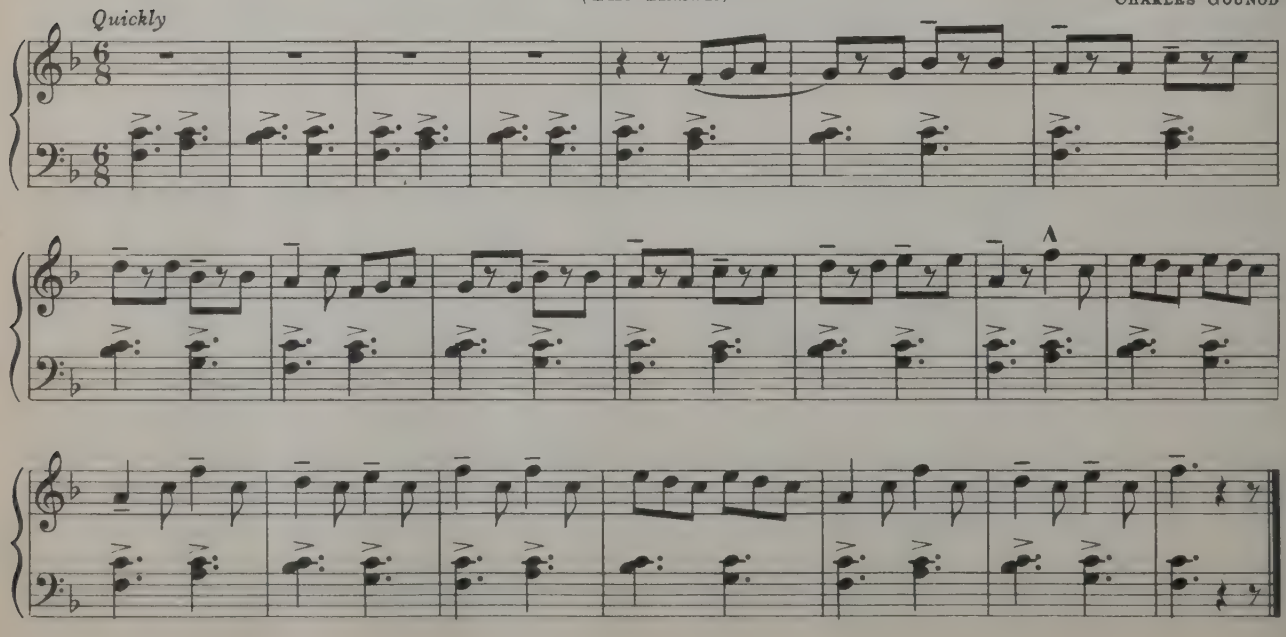
NINA B. HARTFORD



Les Pifferari

(The Rabbit)

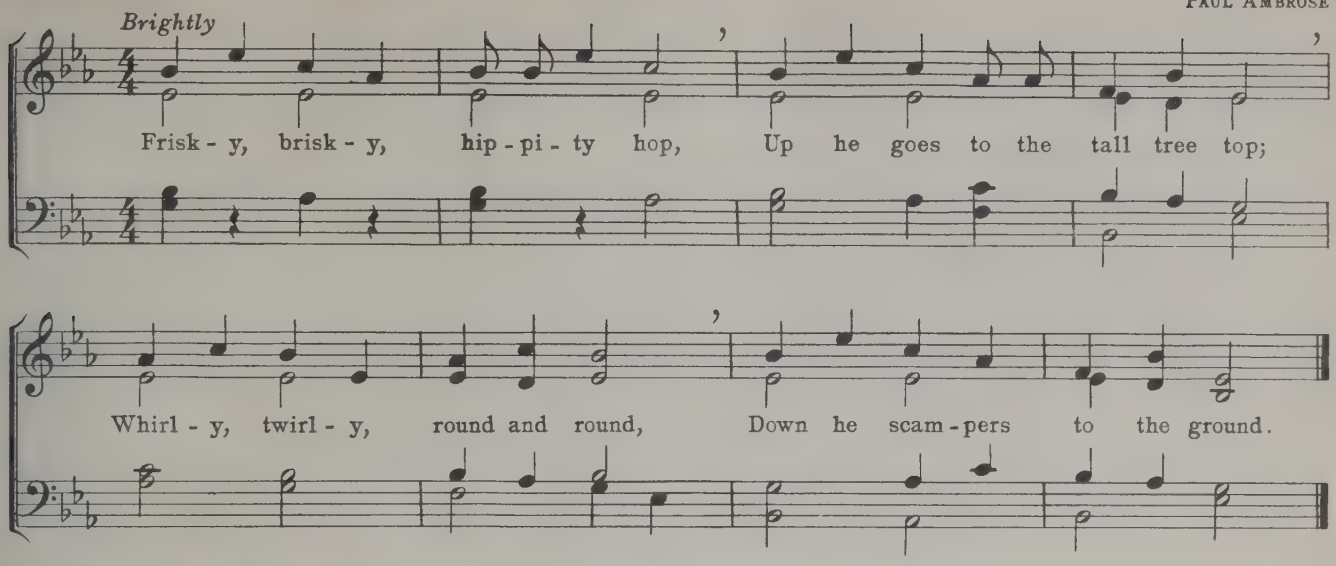
CHARLES GOUNOD



The Squirrel

Author unknown

PAUL AMBROSE

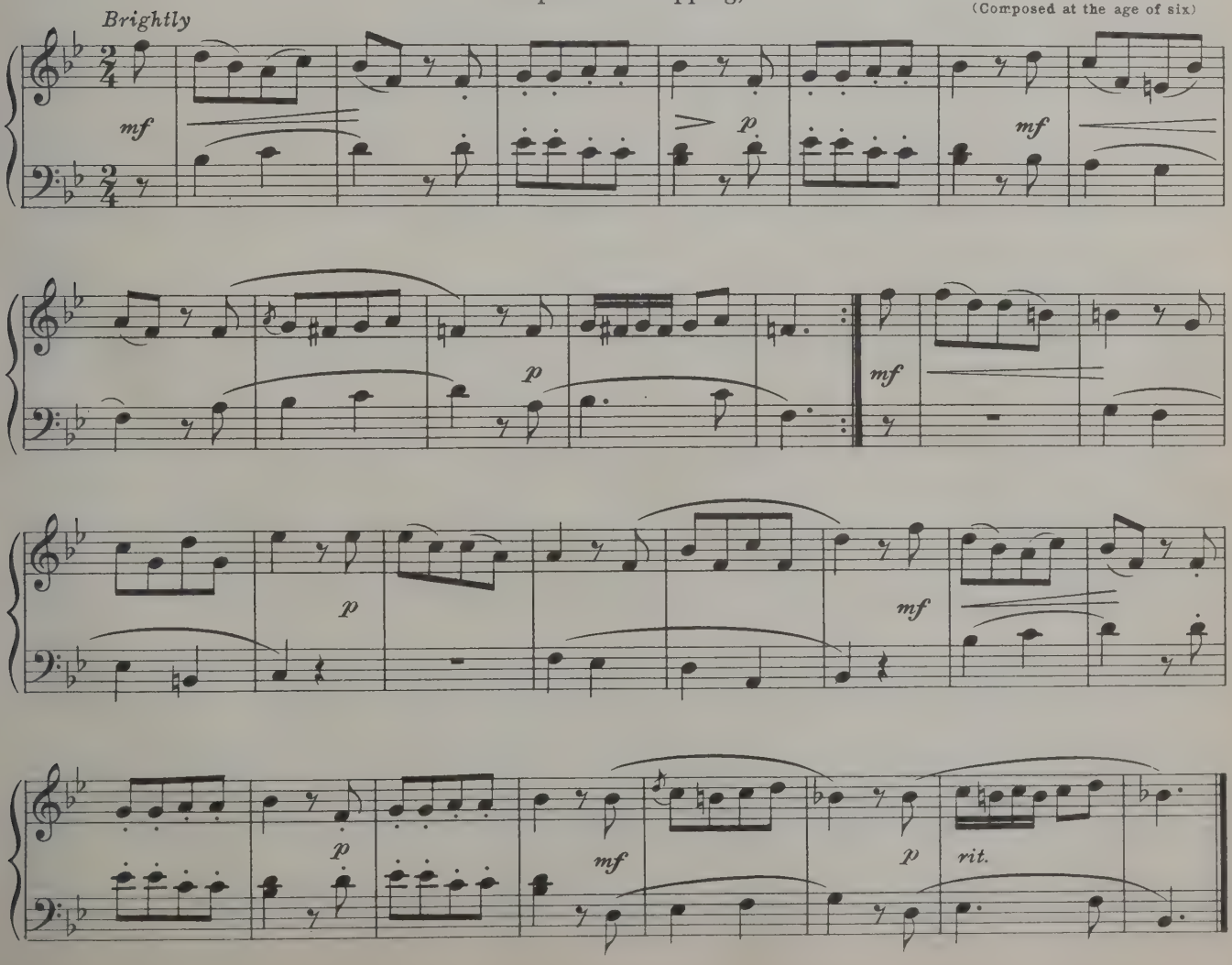


Allegro in B♭

(Sparrows Hopping)

WOLFGANG AMADEUS MOZART

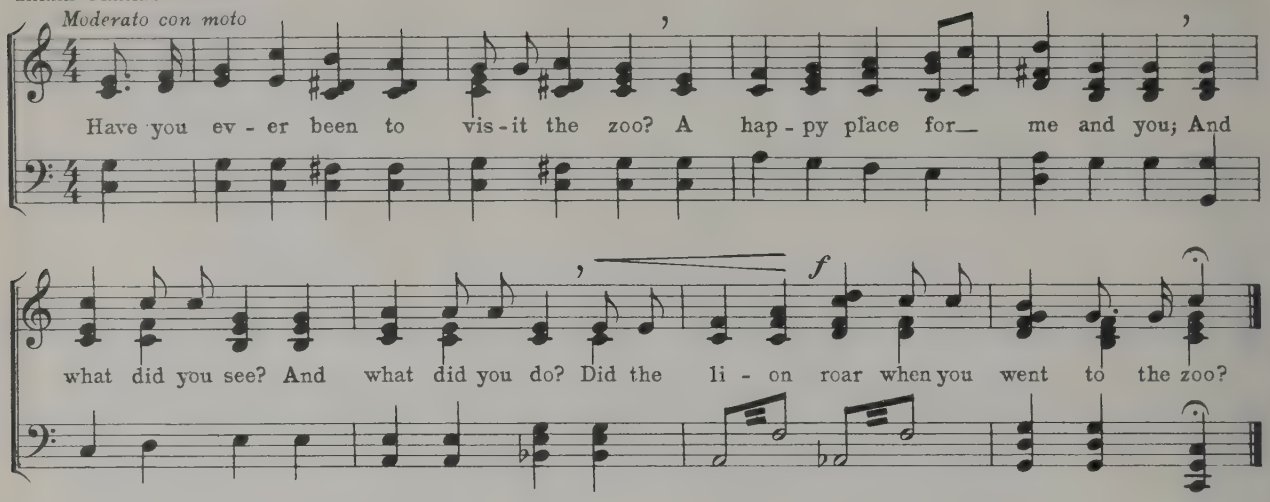
(Composed at the age of six)



At the Zoo

SARAH GRAMES CLARK — DANIEL PROTHEROE

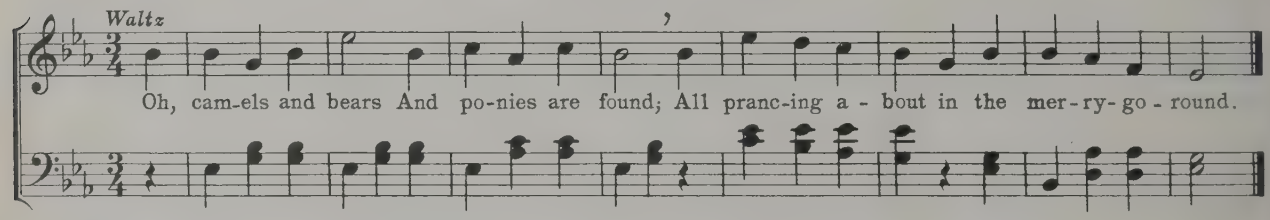
Moderato con moto



The Merry-Go-Round

VIRGINIA BAKER — SWEDISH SINGING GAME

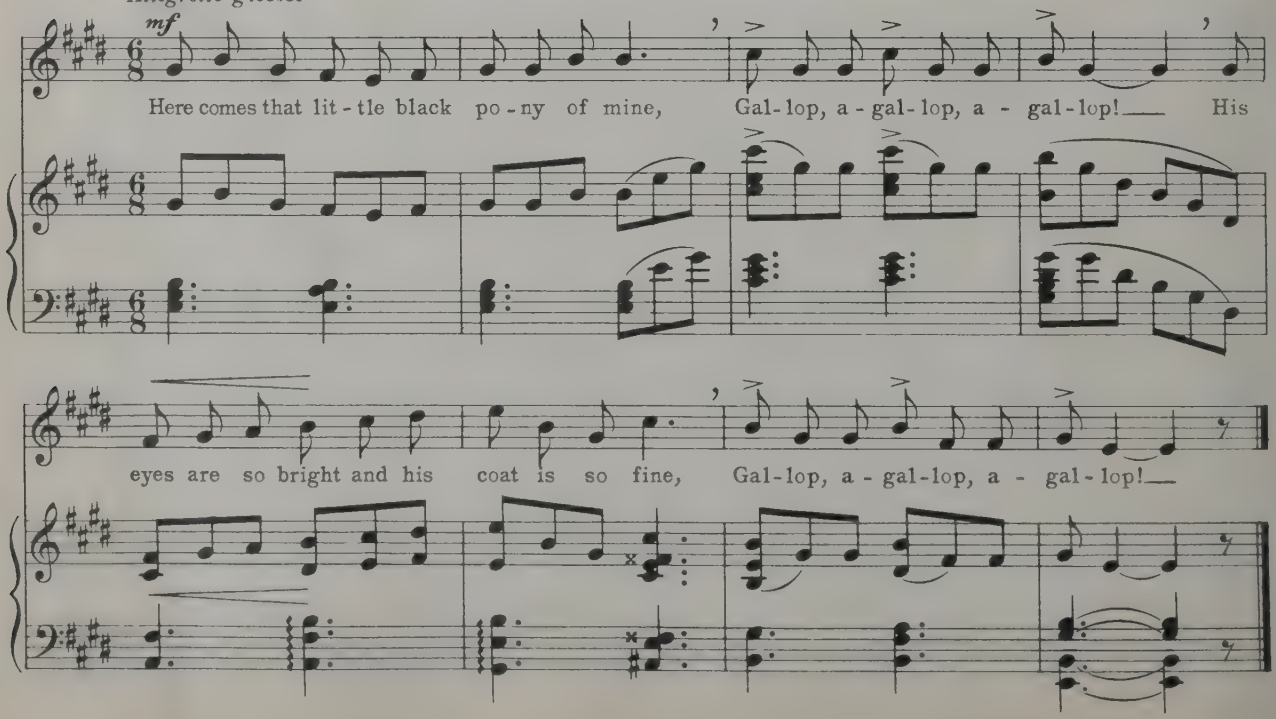
Waltz



My Pony

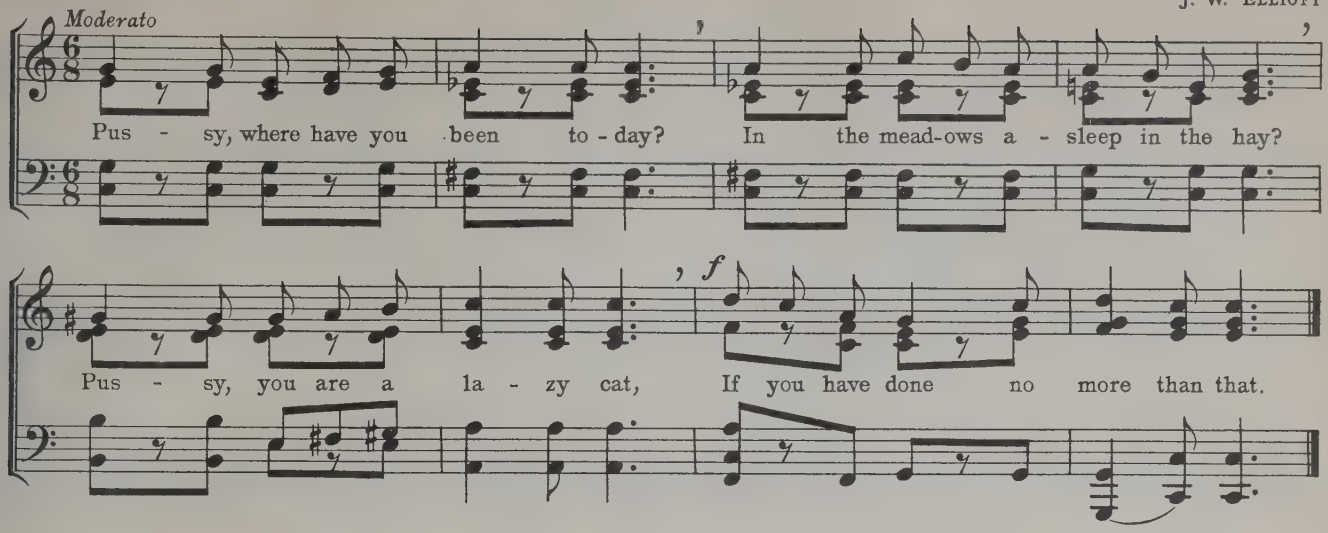
BLANCHE JENNINGS THOMPSON — DANIEL PROTHEROE

Allegretto giocoso



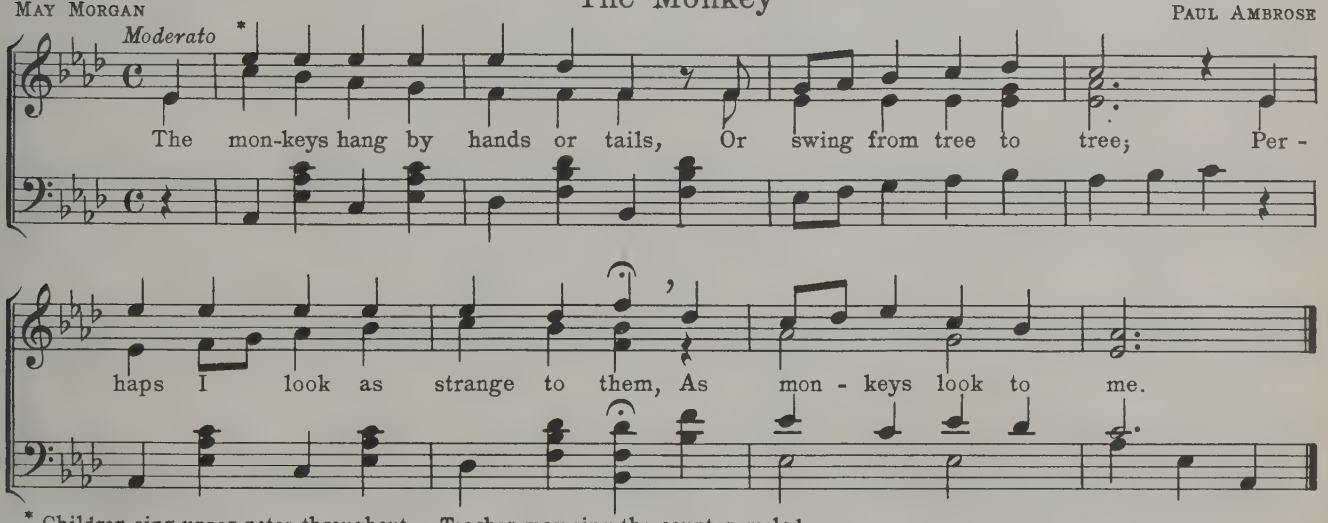
The Lazy Cat

MOTHER GOOSE — J. W. ELLIOTT



The Monkey

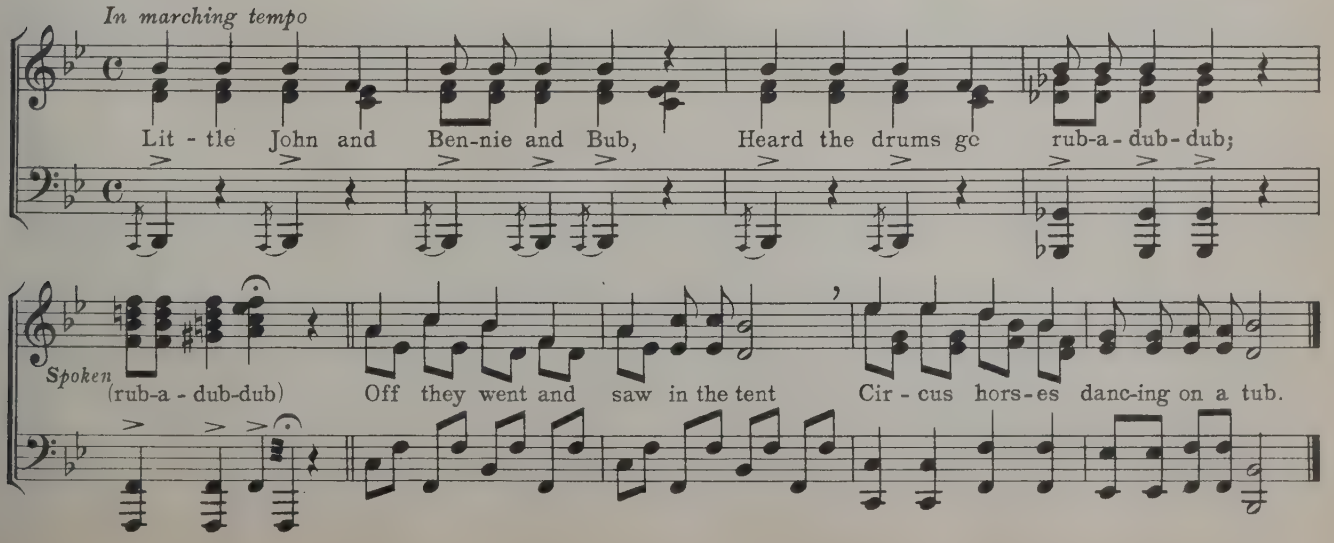
MAY MORGAN — PAUL AMBROSE



* Children sing upper notes throughout. Teacher may sing the counter-melody.

The Circus

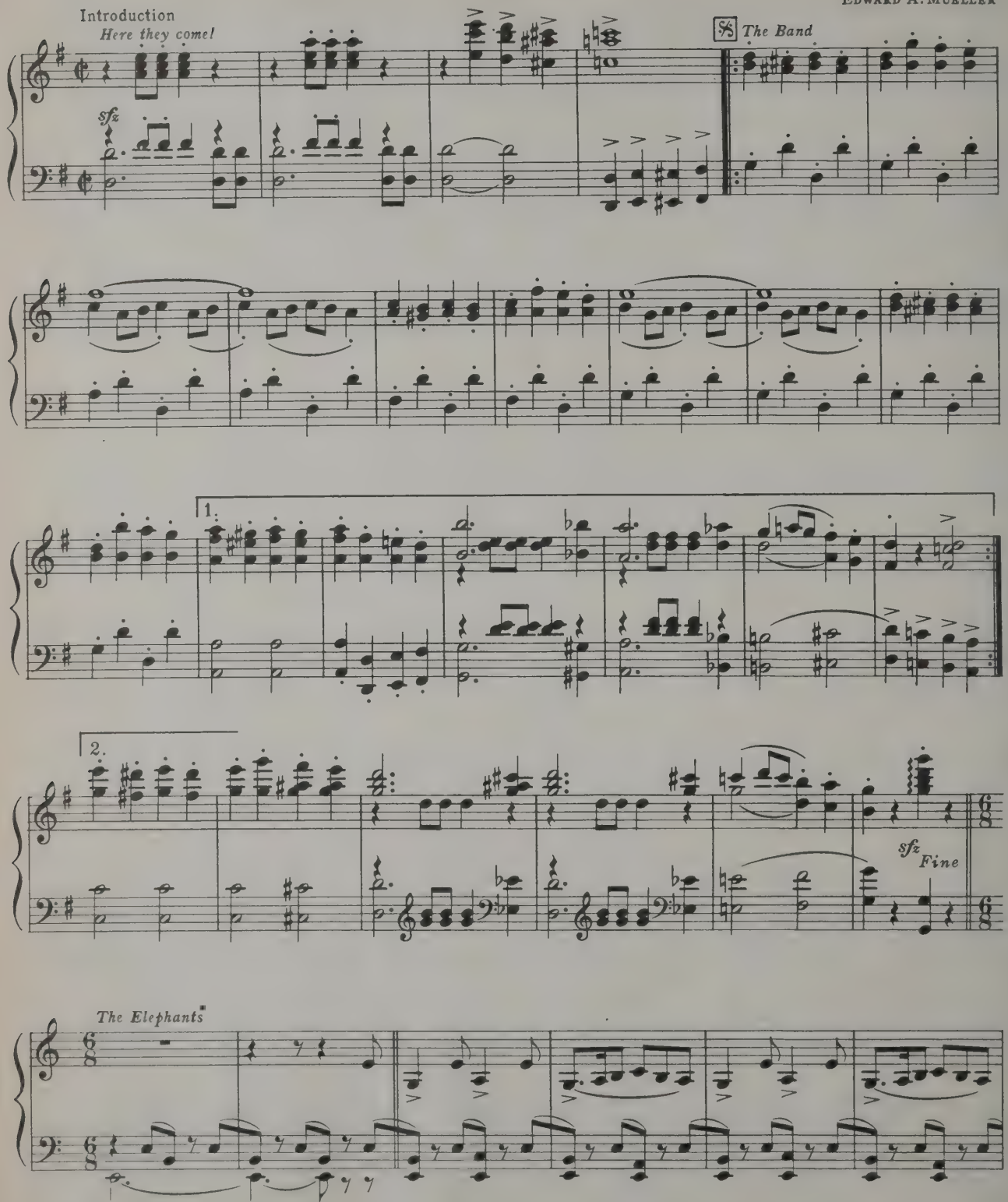
ANNA M. PRATT — EDWARD A. MUELLER



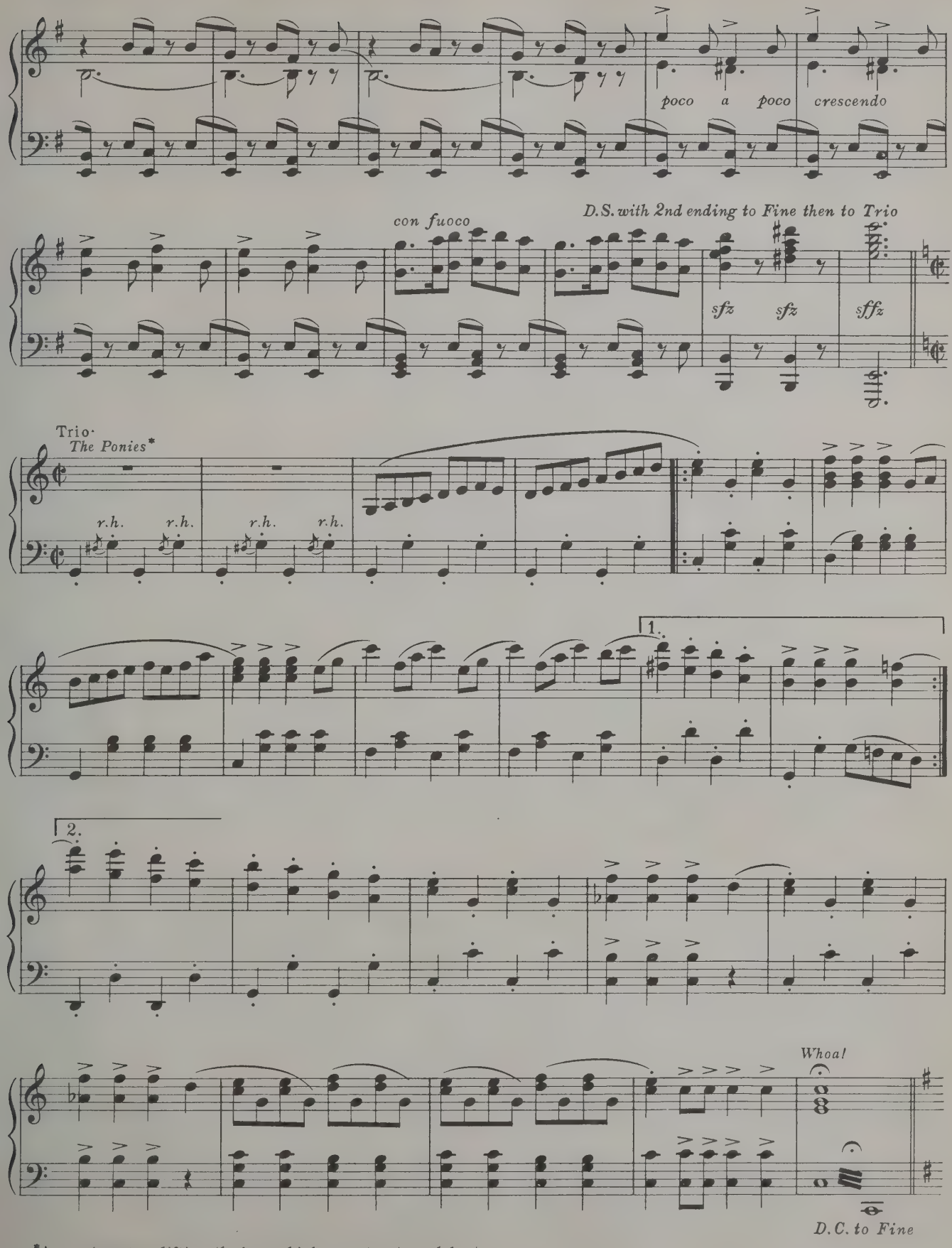
Circus Parade

(for dramatization)

EDWARD A. MUELLER



* The marchers here should stoop forward, keeping the knees bent, heads held low and wagging from side to side with each step, (two in a bar).



*A trotting step, lifting the knees high, one step to each beat.

The Black Thief

SARAH GRAMES CLARK — W. OTTO MIESSNER

Moderato

There's trou - ble in the barn-yard, That I know; Just hear the hens a - cluck - ing And roost - ers crow!
You can't guess what's the mat - ter, That old crow Ate up the chick - ens' break - fast; That I know!

The Duck and the Hen

RALPH CLARK Jr. — RUSSIAN FOLK SONG

Simply

Up - on the wa - ter swam a duck, "Quack, quack, quack," said the duck. Up - on the shore a hen said, "cluck, Cluck, cluck," the hen said, "cluck."

Taddy Pole and Polly Wog

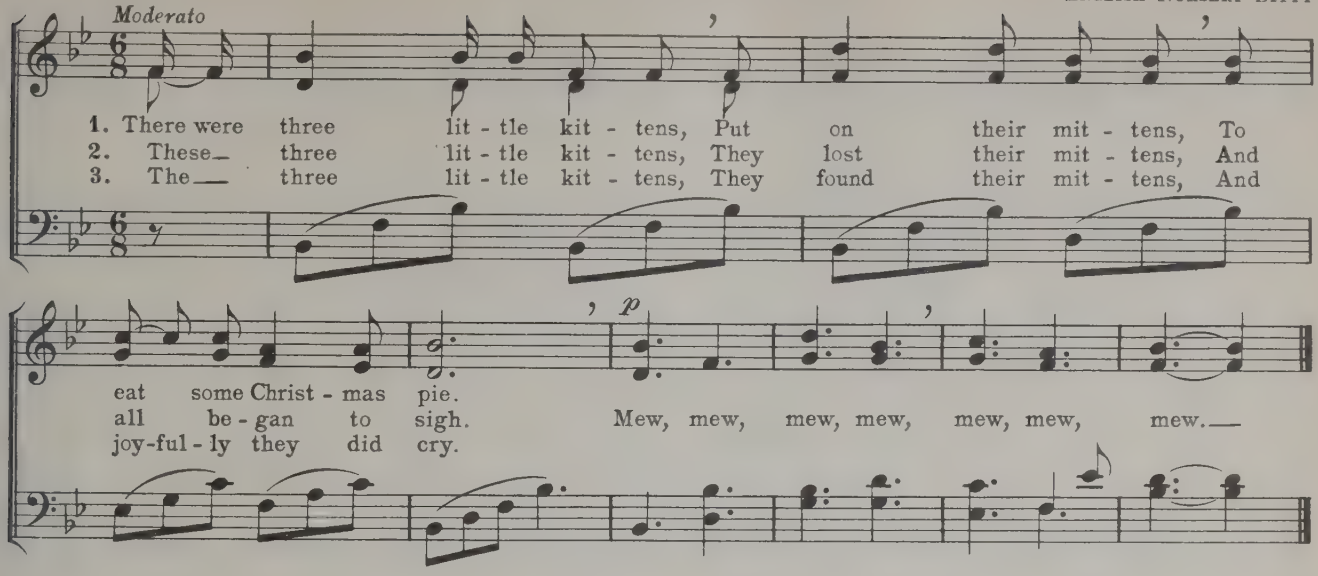
OLD NURSERY RHYME — MABEL E. BRAY

Moderato

Tad - dy Pole and Pol - ly Wog Lived to - geth - er in a bog;
We might see the ver - y pool, Where they went to swim - ming school.

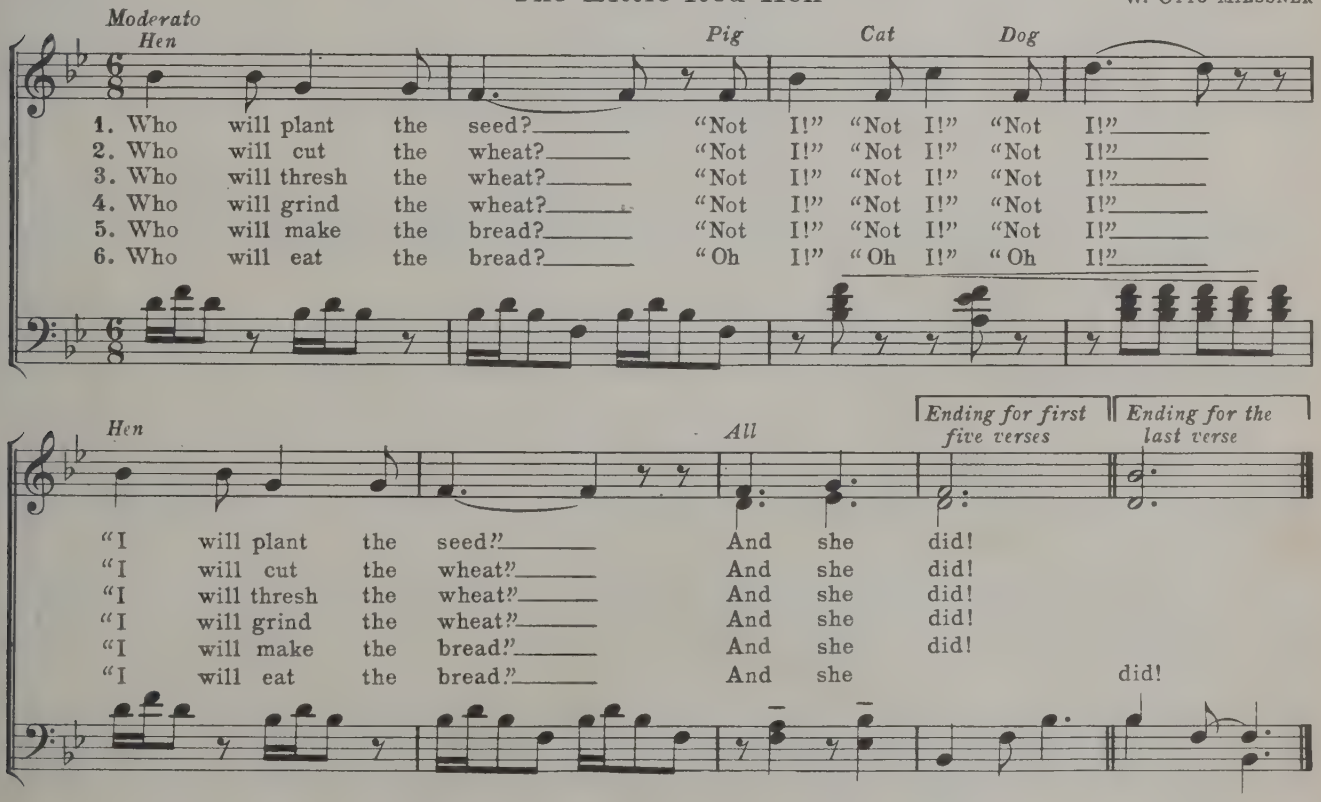
Three Little Kittens

TRADITIONAL TEXT — ENGLISH NURSERY DITTY



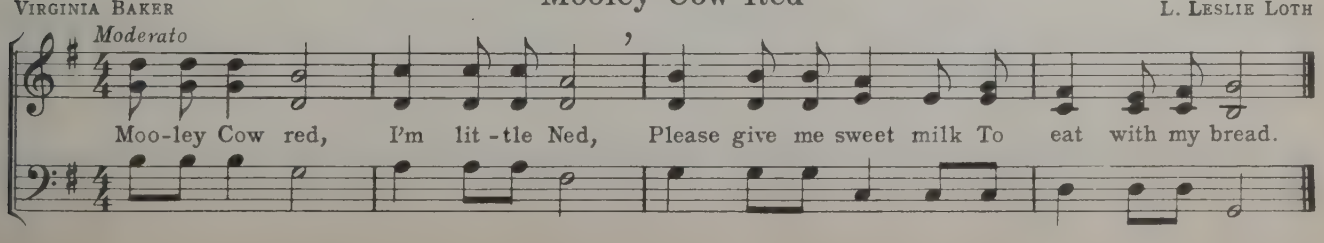
The Little Red Hen

TRADITIONAL — W. OTTO MIESSNER



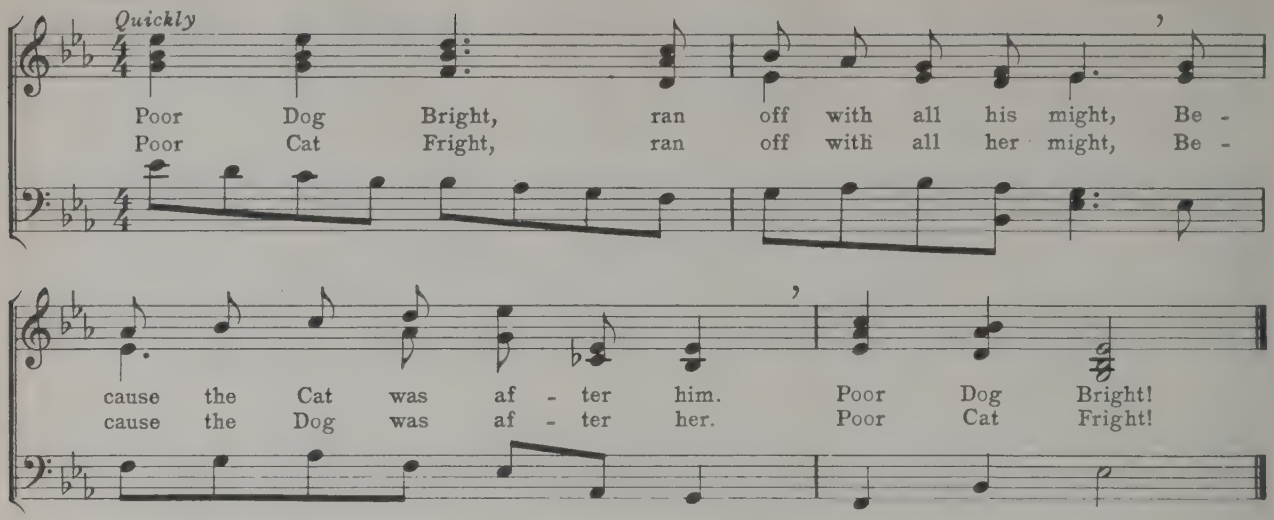
Mooley Cow Red

VIRGINIA BAKER — L. LESLIE LOTH



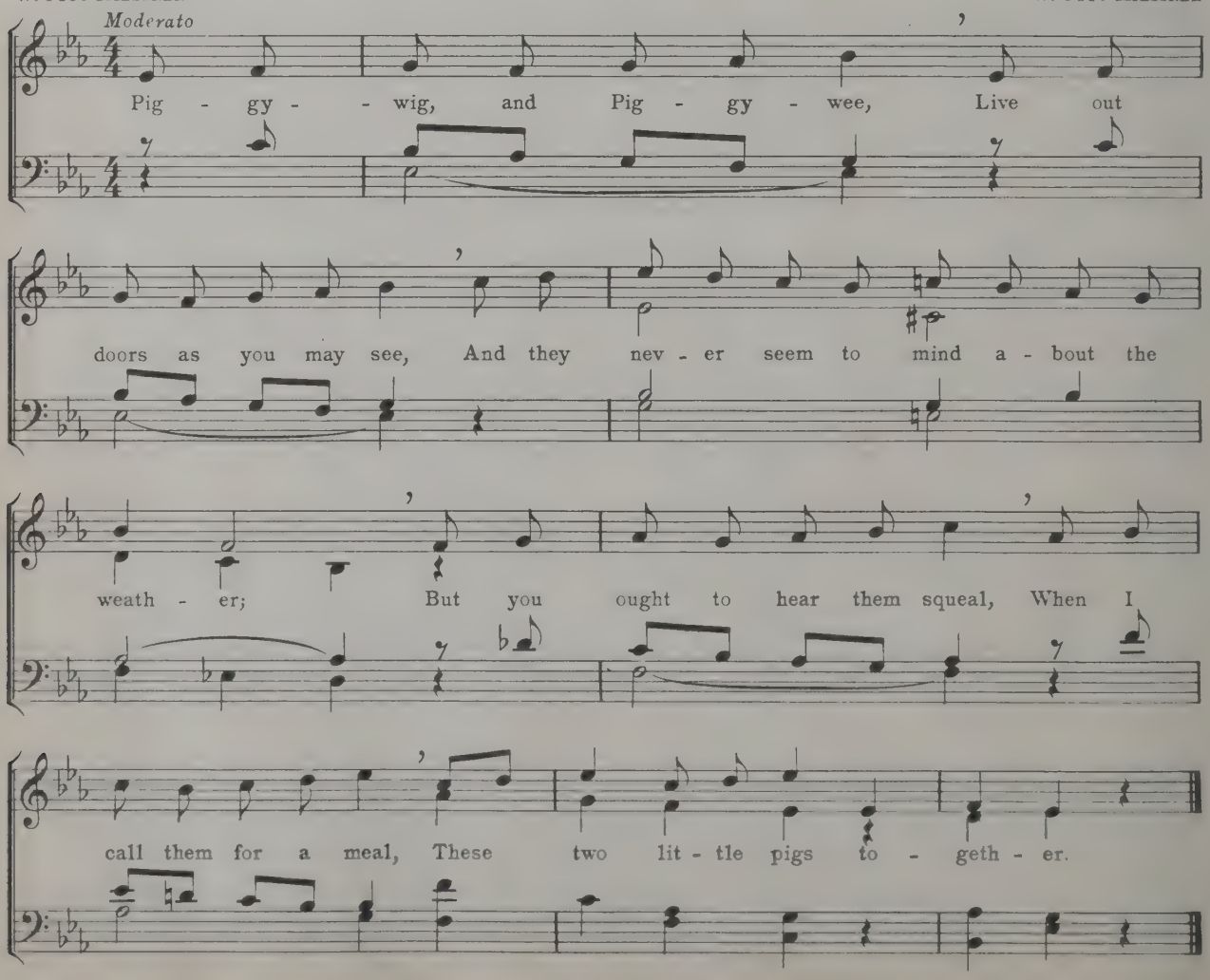
The Cat and the Dog

OLD NURSERY RHYME MABEL E. BRAY



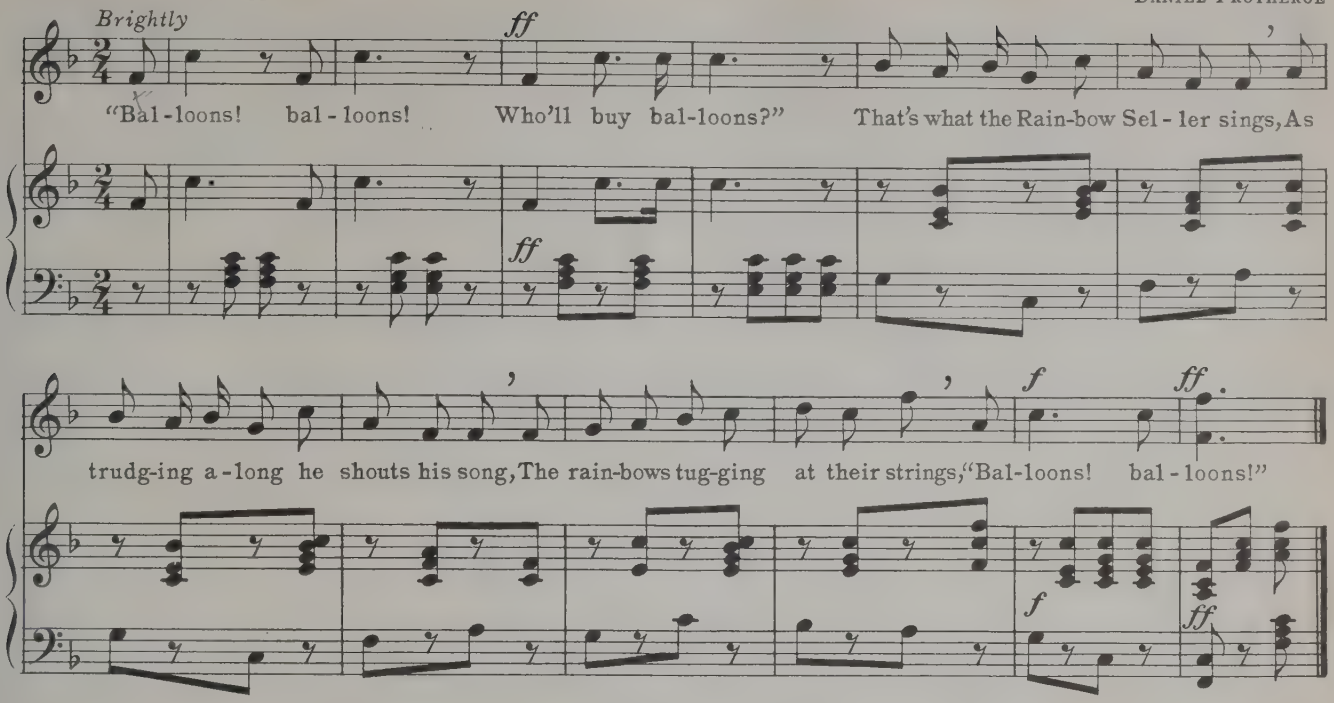
Piggy-wig and Piggy-wee

W. OTTO MIESSNER W. OTTO MIESSNER



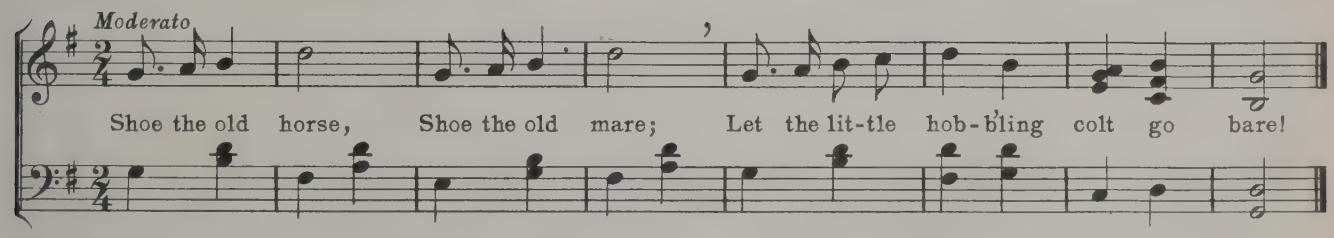
The Balloon Man

LOUISE AYRES GARNETT — DANIEL PROTHEROE



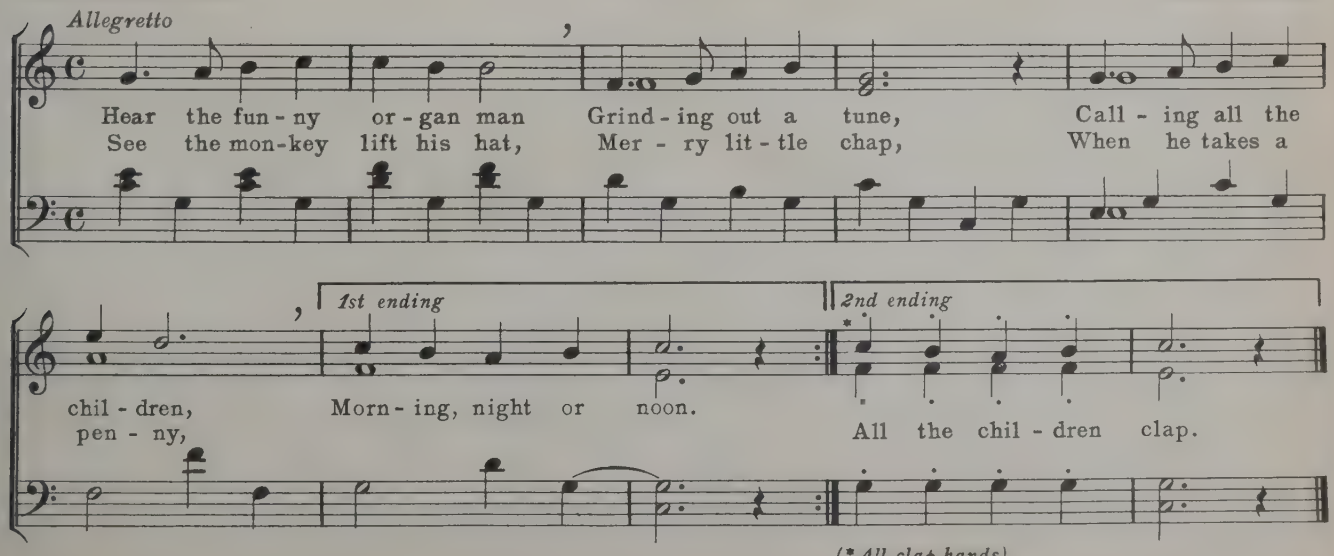
Shoe The Old Horse

MOTHER GOOSE — SPANISH MELODY



The Organ Man

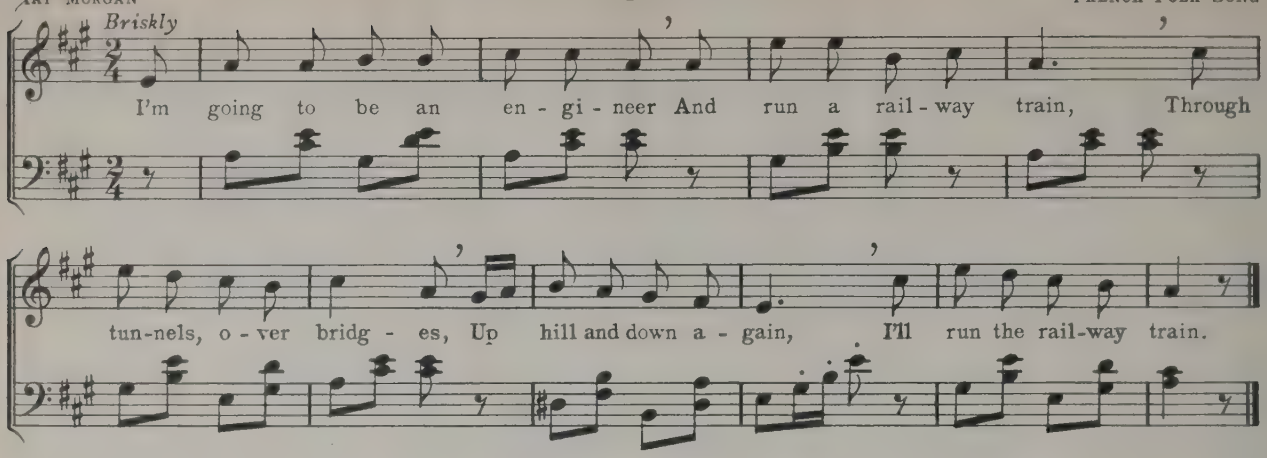
RUTH STEPHENS PORTER — G. A. GRANT-SCHAEFER



The Young Engineer

AY MORGAN

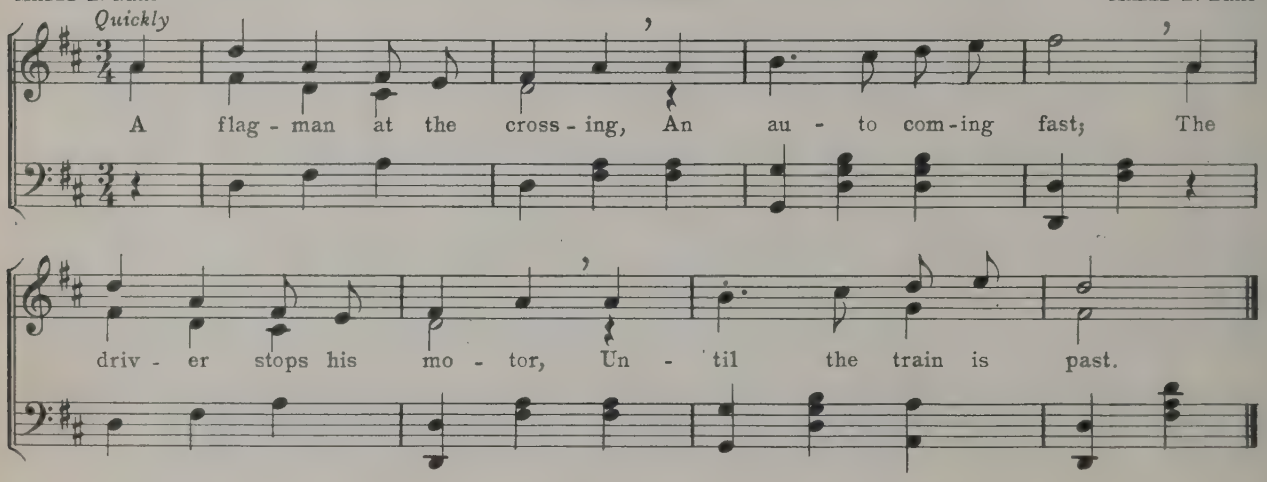
FRENCH FOLK SONG



The Flagman

MABEL E. BRAY

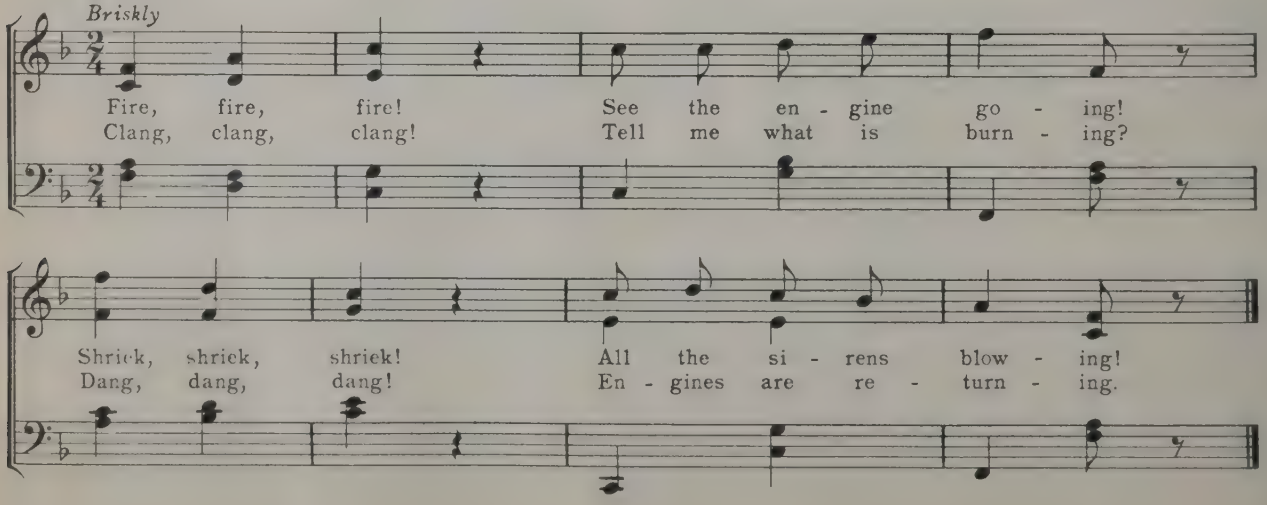
MABEL E. BRAY



The Fire

MABEL E. BRAY

OLD NURSERY GAME



The Trolley Car

SARAH GRAMES CLARK — G. A. GRANT-SCHAEFER

Con moto *mf*

On shin - y tracks the trol - ley cars Run hap - pi - ly a - long, And
The peo - ple come with shin - y coins And put them in the box, Then

up in front the trol - ley man Rings loud - ly at a gong.
set - tle down on shin - y seats To ride through cit - y blocks.

The Auto

NINA B. HARTFORD — NINA B HARTFORD

Brightly

Come,— climb in the au - to, We're off for the day, Far a -
Hear the au - to's big en - gine, It's hum - ming in - side, I am

way in the coun - try We will pic - nic and play.
sure it is hap - py When it takes us to ride.

The Airplane

MABEL E. BRAY — MABEL E. BRAY

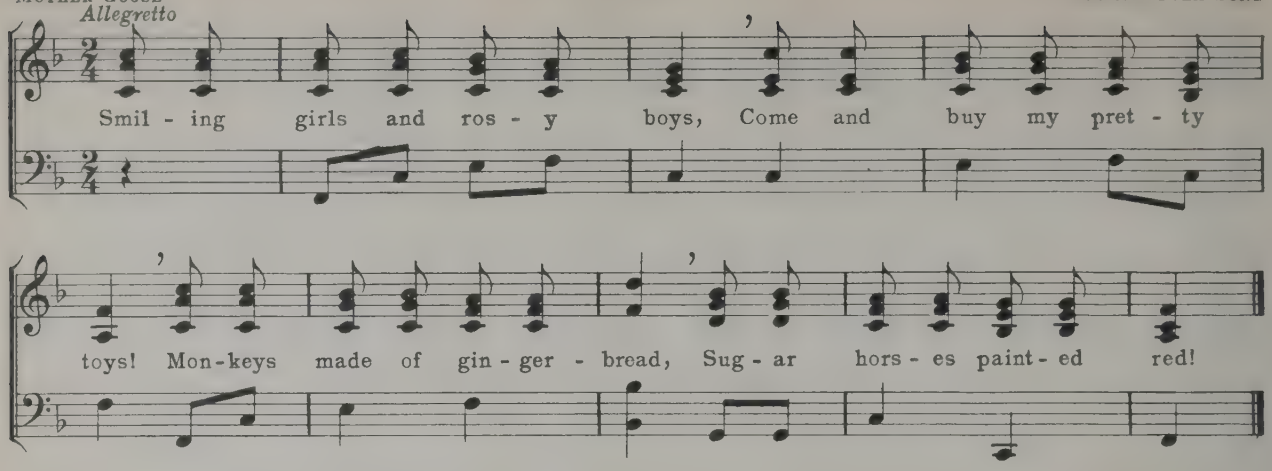
Moderato

I like to watch the air - plane Go sail - ing thro' the sky;— It

hums a song and skims a - long; I wish that I could fly!—

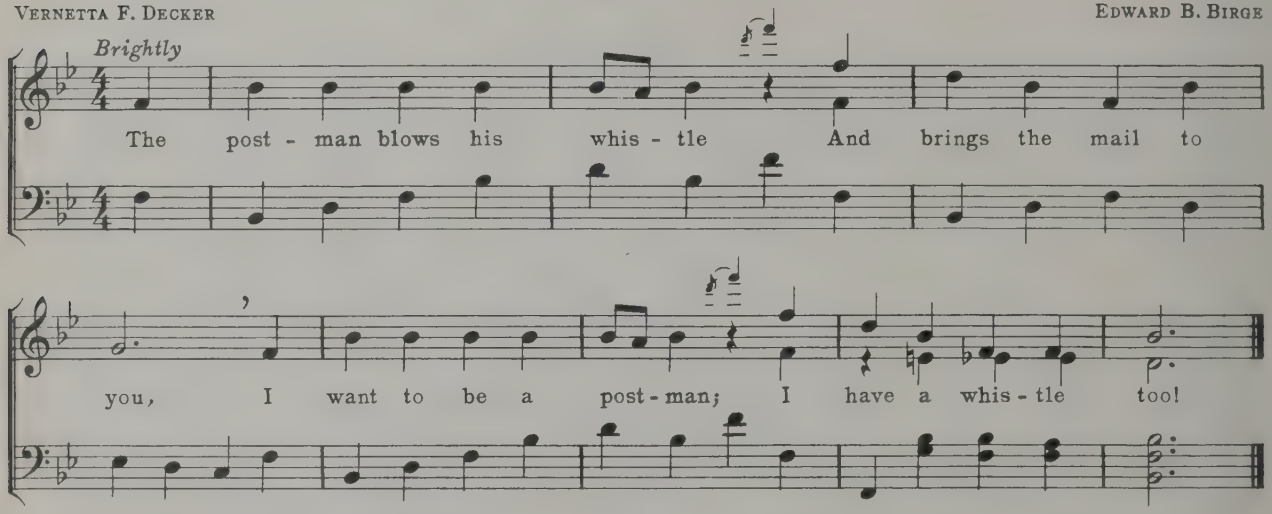
Buy

MOTHER GOOSE — RUSSIAN FOLK SONG



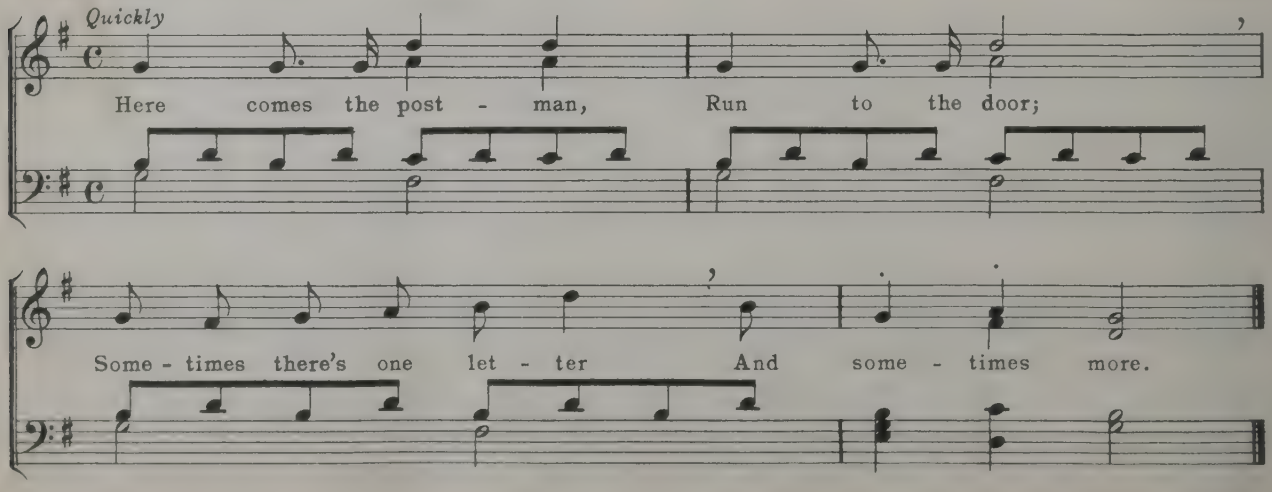
The Postman's Whistle

VERNETTA F. DECKER — EDWARD B. BIRGE



The Postman

BLANCHE JENNINGS THOMPSON — PAUL AMBROSE



In the Park

ANNA M. SHEPARD — GEOFFREY O'HARA

Gracefully

Trees a - bove our heads, Grass be - neath our feet,

Bench - es where the peo - ple sit To watch the pi - geons eat.

The Forge

RICHARD WAGNER
from "Siegfried"

Allegro moderato

p 3 3 3 *staccato*

The Fountain

ROSE FYLEMAN — OSBOURNE McCONATHY

Gracefully

Up - on the ter-race where I play, A lit - tle foun-tain sings all day A ti - ny tune; It

leaps and pranc-es in the air; I saw a lit - tle fair - y there, This aft - er - noon.

The Traffic Light

MABEL E. BRAY — PAUL AMBROSE

Brightly

The traf-fic light is red, We must not go a - head; But when the green is show-ing, Our au - to will be go-ing. The traf-fic light is red, We must not go a - head.

The Traffic Cop

MABEL E. BRAY — DANIEL PROTHEROE

Moderato *mf*

I like to see the traf-fic cop! I like to see him stand And show the peo - ple where to go, By mov - ing just his hand.

cresc.

The Carpenters

NINA B. HARTFORD — NINA B. HARTFORD

Brightly

1. We are saw-ing our boards to-day; Saw, saw, saw, saw!
2. Now we ham-mer and pound a-way; Pound, pound, pound, pound!
3. Up the lad-der we climb so high; Climb, climb, climb, climb!

We are saw-ing our boards to-day; Car-pen-ters all are we.
Now we ham-mer and pound a-way; Car-pen-ters all are we.
Up the lad-der we climb so high; Car-pen-ters all are we.

I am the Wind

MARY W. RAYMOND

PAUL AMBROSE

Boisterously

I am the wind, and I come ver-y fast; Oo Oo Oo!

Through the wood I blow a blast, Oo Oo Oo!

Murmuring Zephyrs

(Swaying in the Breeze)

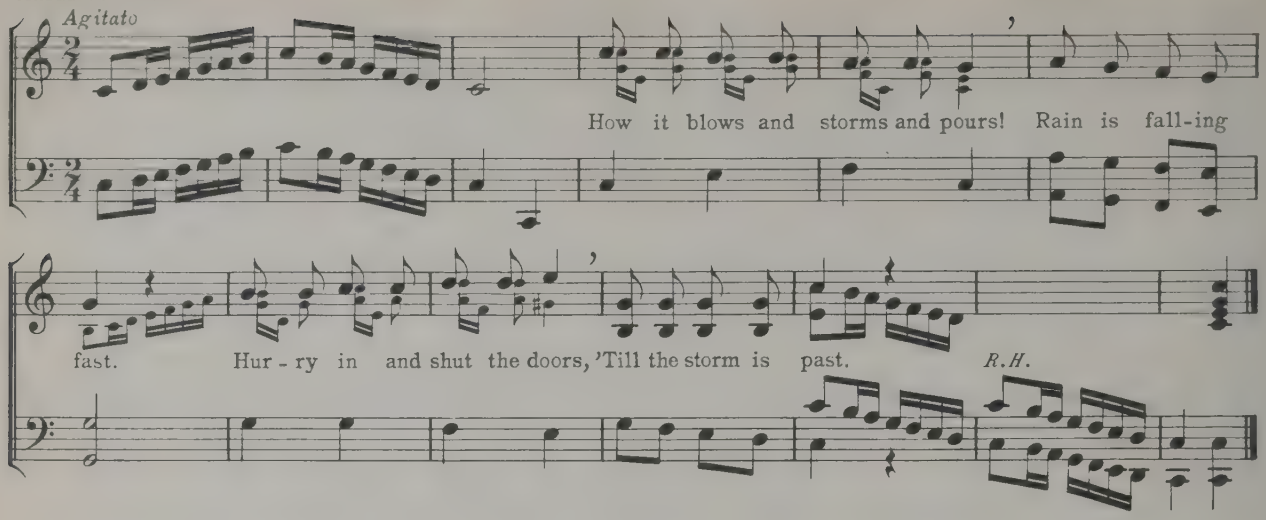
ADOLF JENSEN

Delicately

pp

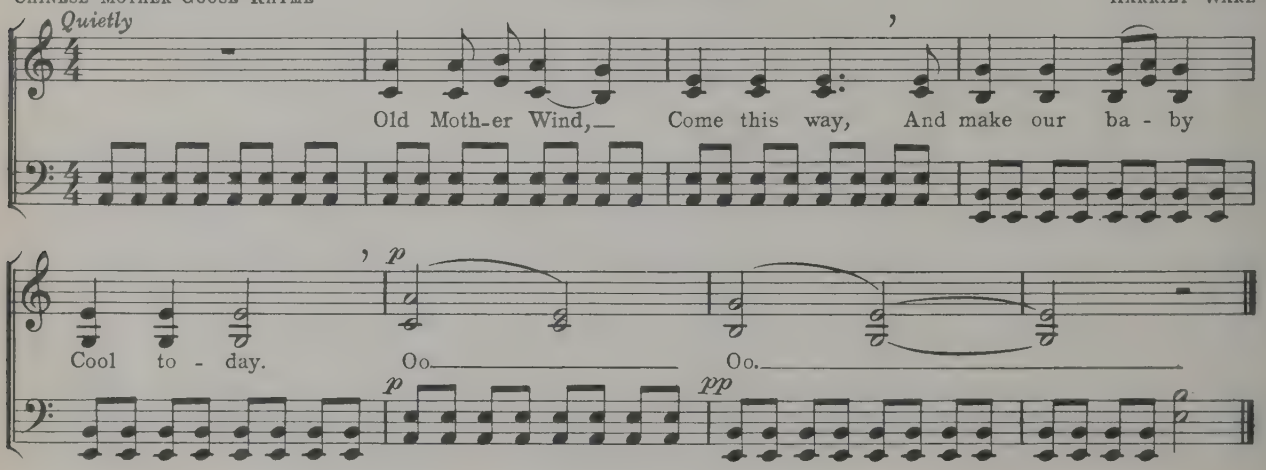
The Storm

MABEL E. BRAY — GEORGE LEROY LINDSAY



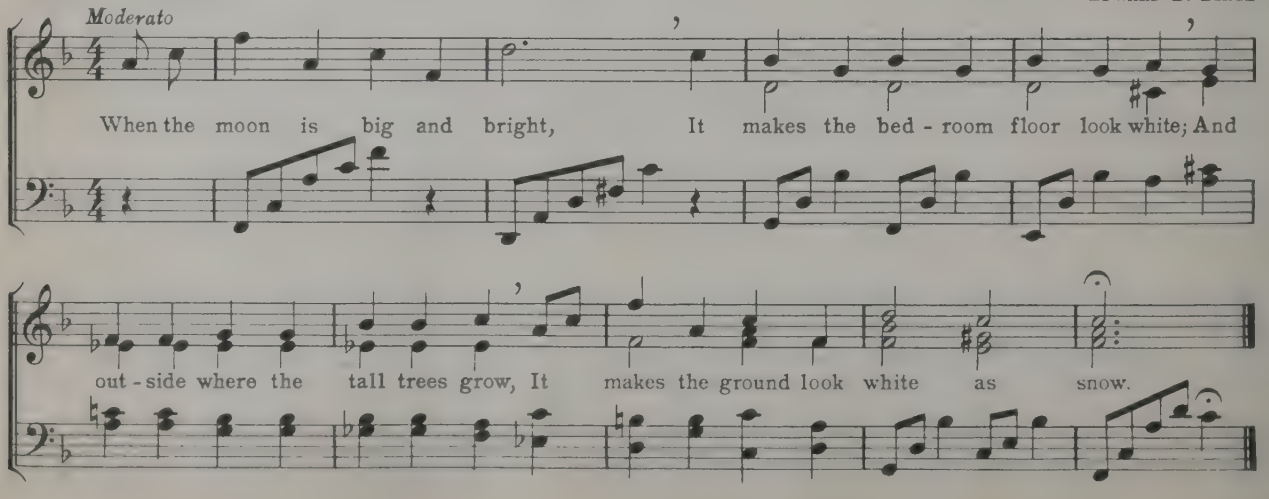
Old Mother Wind

CHINESE MOTHER GOOSE RHYME — HARRIET WARE



Moonlight

VERNETTA F. DECKER — EDWARD B. BIRGE



The Sun

BLANCHE JENNINGS THOMPSON — PAUL AMBROSE

Brightly

When the sun gets up in the morn - ing And combs his gold - en hair, I get my ball and roll - er skates, For I know it will be fair. When the sun gets up in the morn - ing And goes right back to bed, I get my boots and rain - coat out, For I know 'twill rain in - stead.

The Wishing Star

AGNES CHOATE WONSON — W. OTTO MIESSNER

Quietly

pp Star - - light, Star - - bright, First star I've seen to - night! How I wish you'd come to play Down here with me, Some day!

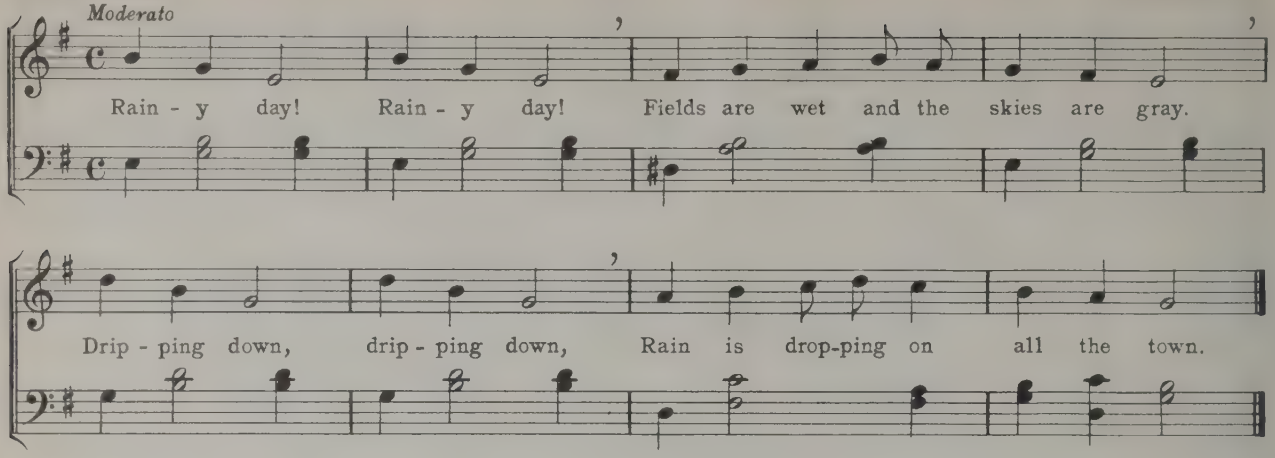
Ped. *

Rainy Day

MABEL E. BRAY

L. LESLIE LOTH

Moderato

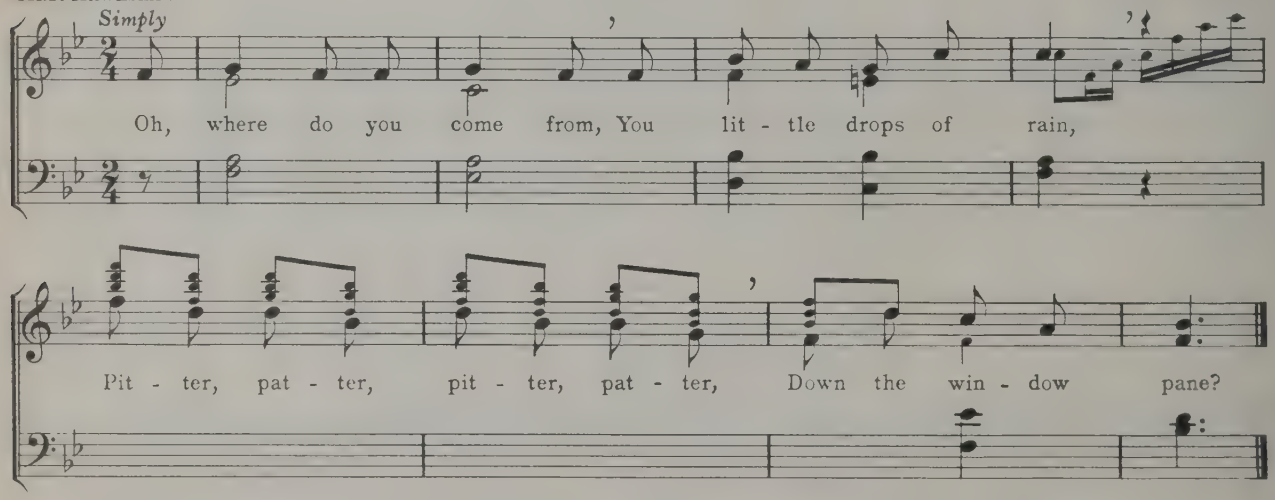


Little Raindrops

MRS. HAWKSHAW

EDWARD B. BIRGE

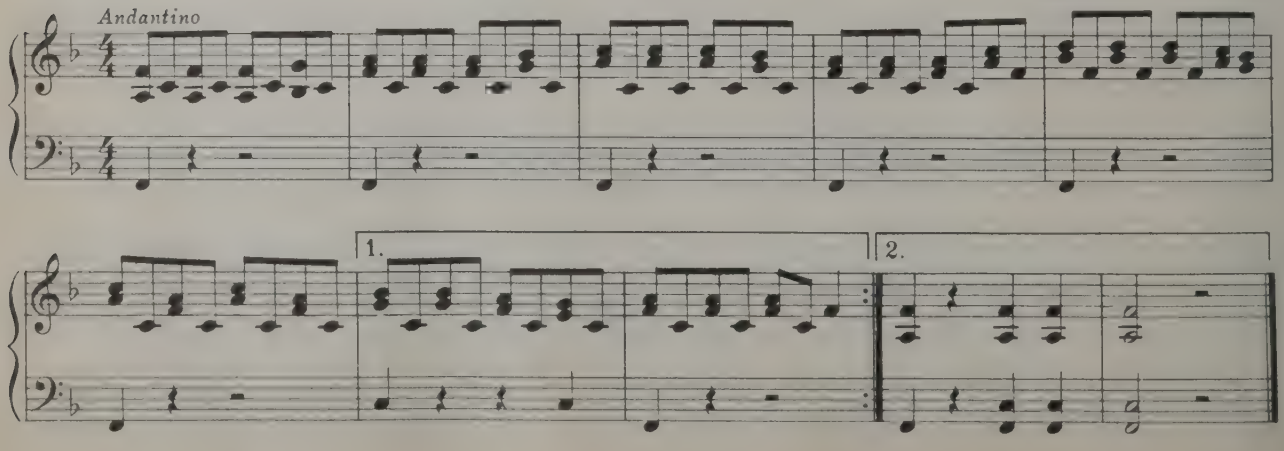
Simply



The Brook

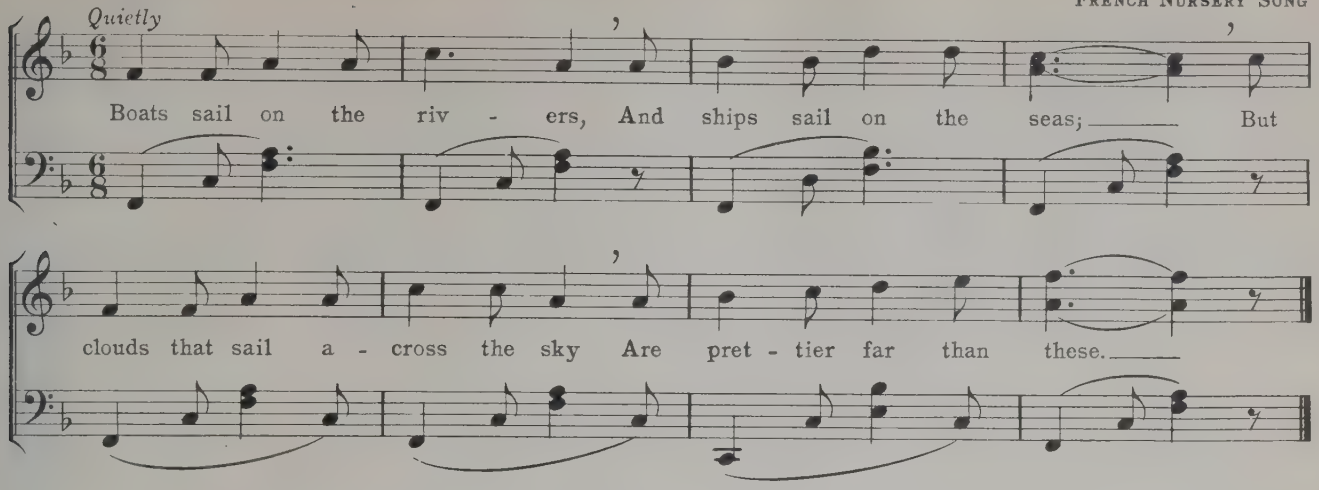
CHRISTOPH W. VON GLUCK

Andantino



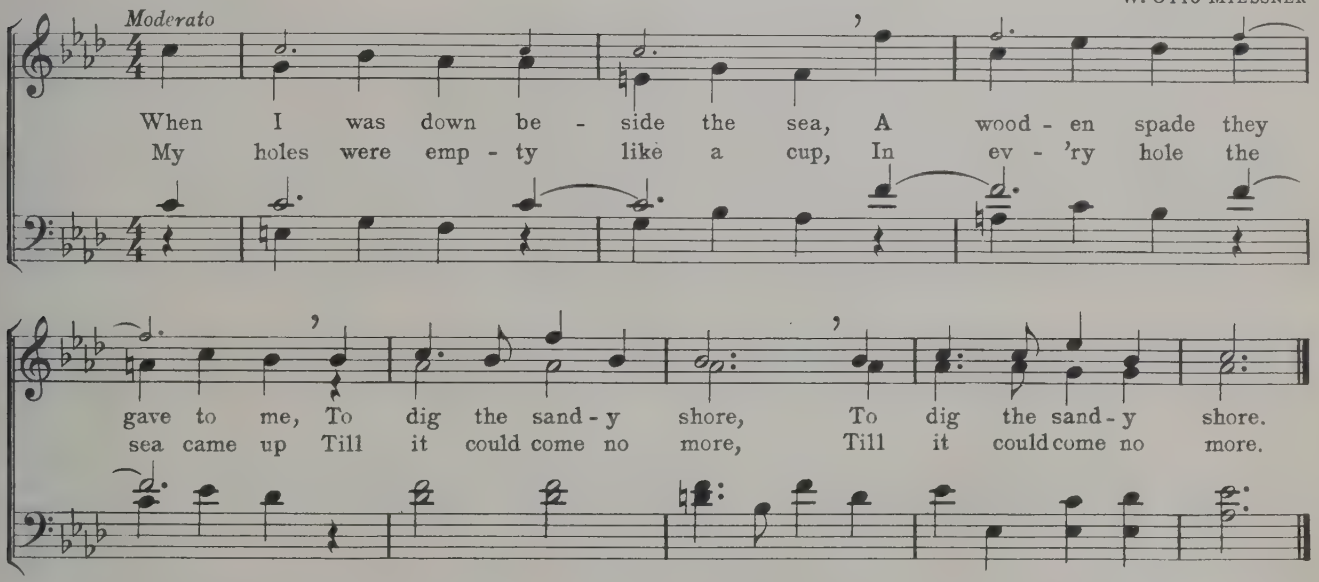
Boats Sail on the Rivers

CHRISTINA ROSSETTI — FRENCH NURSERY SONG



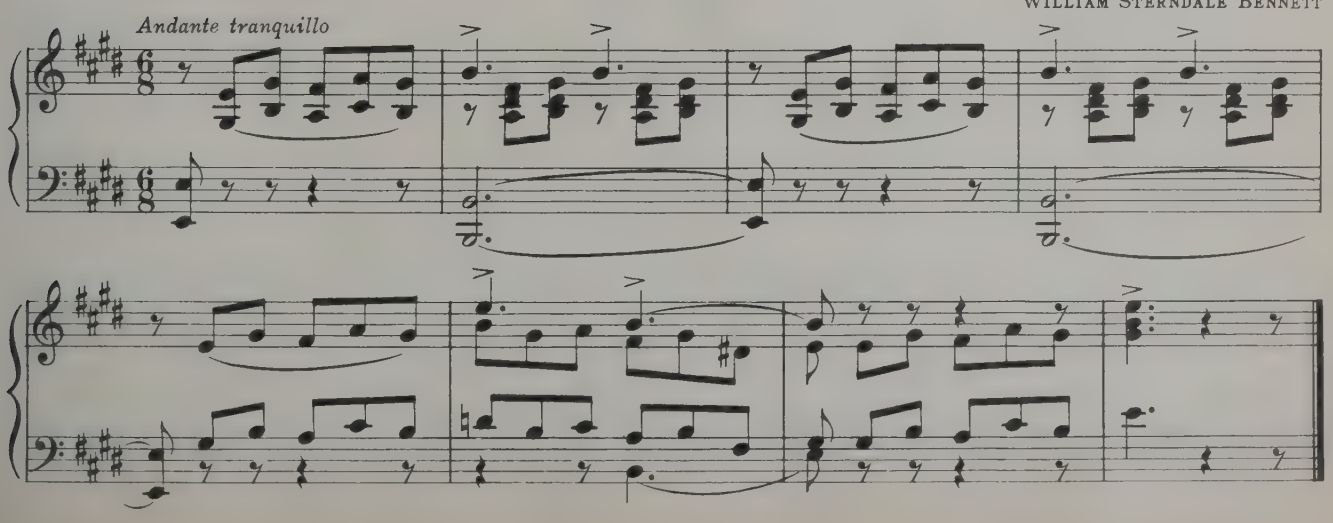
At the Seaside

ROBERT LOUIS STEVENSON — W. OTTO MIESSNER



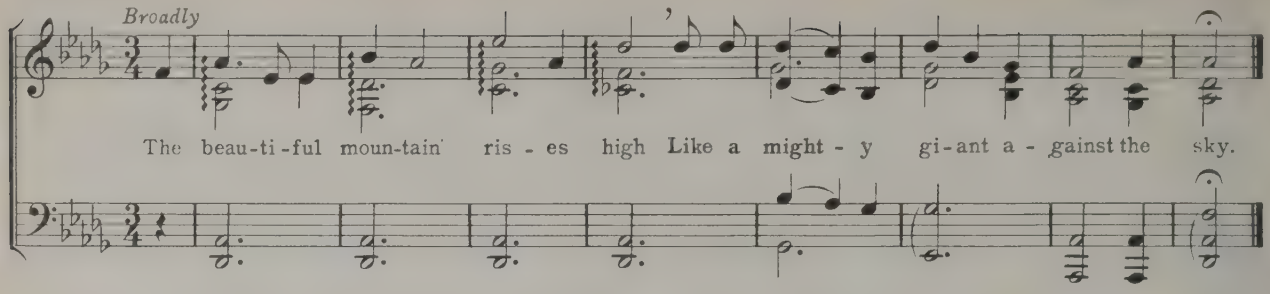
The Lake

WILLIAM STERNDALE BENNETT



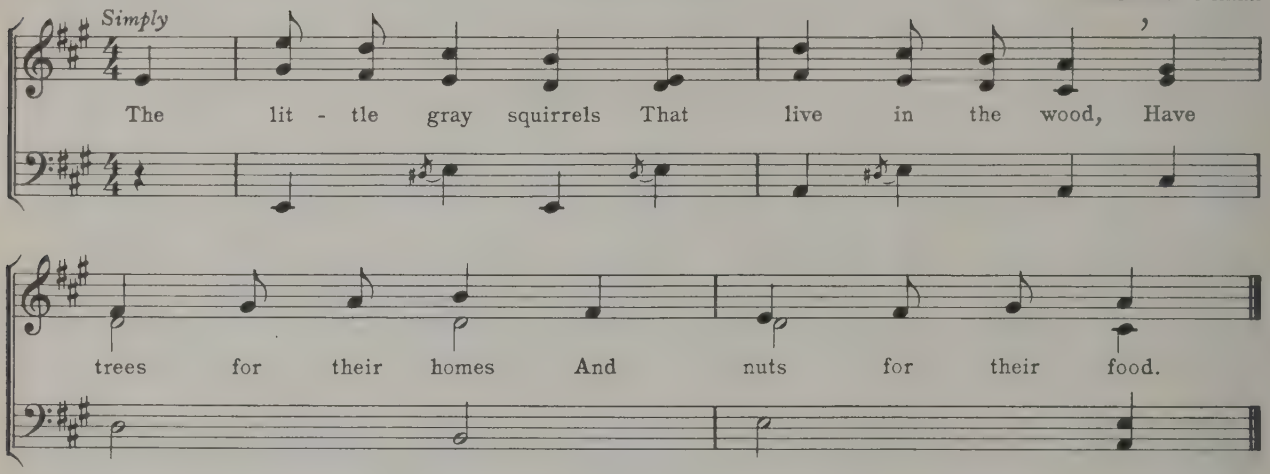
The Mountain

ANNA M. SHEPARD GEOFFREY O'HARA



In the Wood

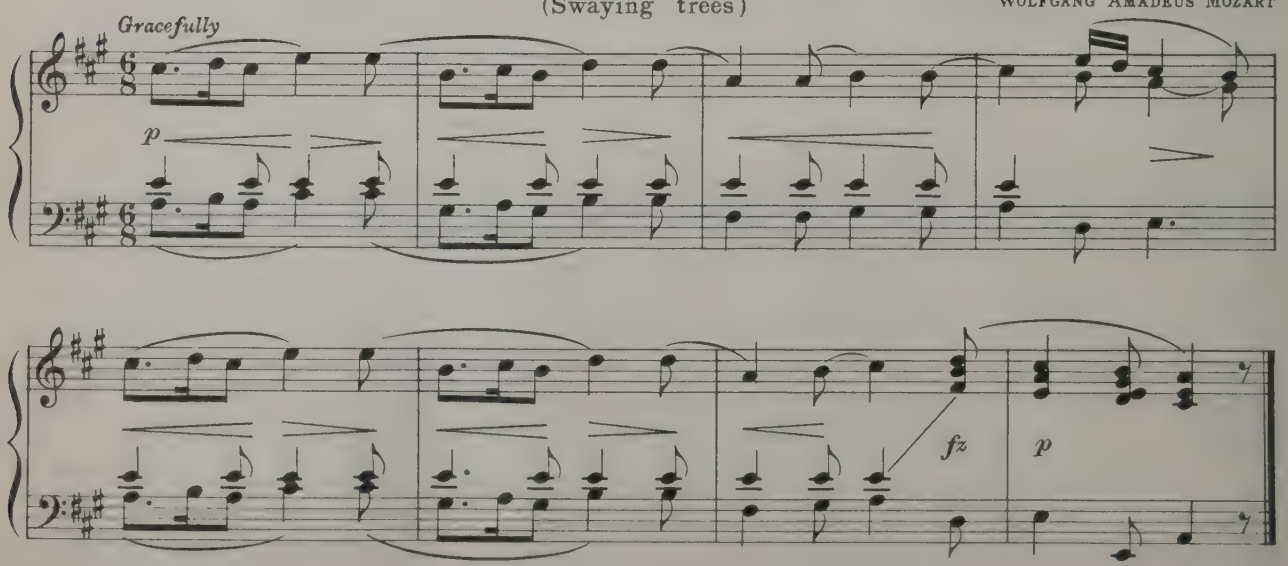
ANNA M. SHEPARD GEOFFREY O'HARA



Theme from the Sonata in A

(Swaying trees)

WOLFGANG AMADEUS MOZART



I Wish

BLANCHE JENNINGS THOMPSON*

G. A. GRANT-SCHAEFER

Allegretto

mf

I wish I were a fair - y With sil - ver wings that shine; It must be fun to spread them out And think, "These wings are mine!"

* From THE GOLDEN TRUMPETS by Blanche Jennings Thompson. By permission of The Macmillan Company, publishers.

The Little Goblin

BLANCHE JENNINGS THOMPSON*

EDWARD B. BIRGE

Mysteriously

See the lit - tle Gob - lin, With his coat of leath - er, Wear - ing in his ti - ny cap, A long black feath - er.

* From THE GOLDEN TRUMPETS by Blanche Jennings Thompson. By permission of The Macmillan Company, publishers.

Brownies

BLANCHE JENNINGS THOMPSON

DANIEL PROTHEROE

Moderato

p

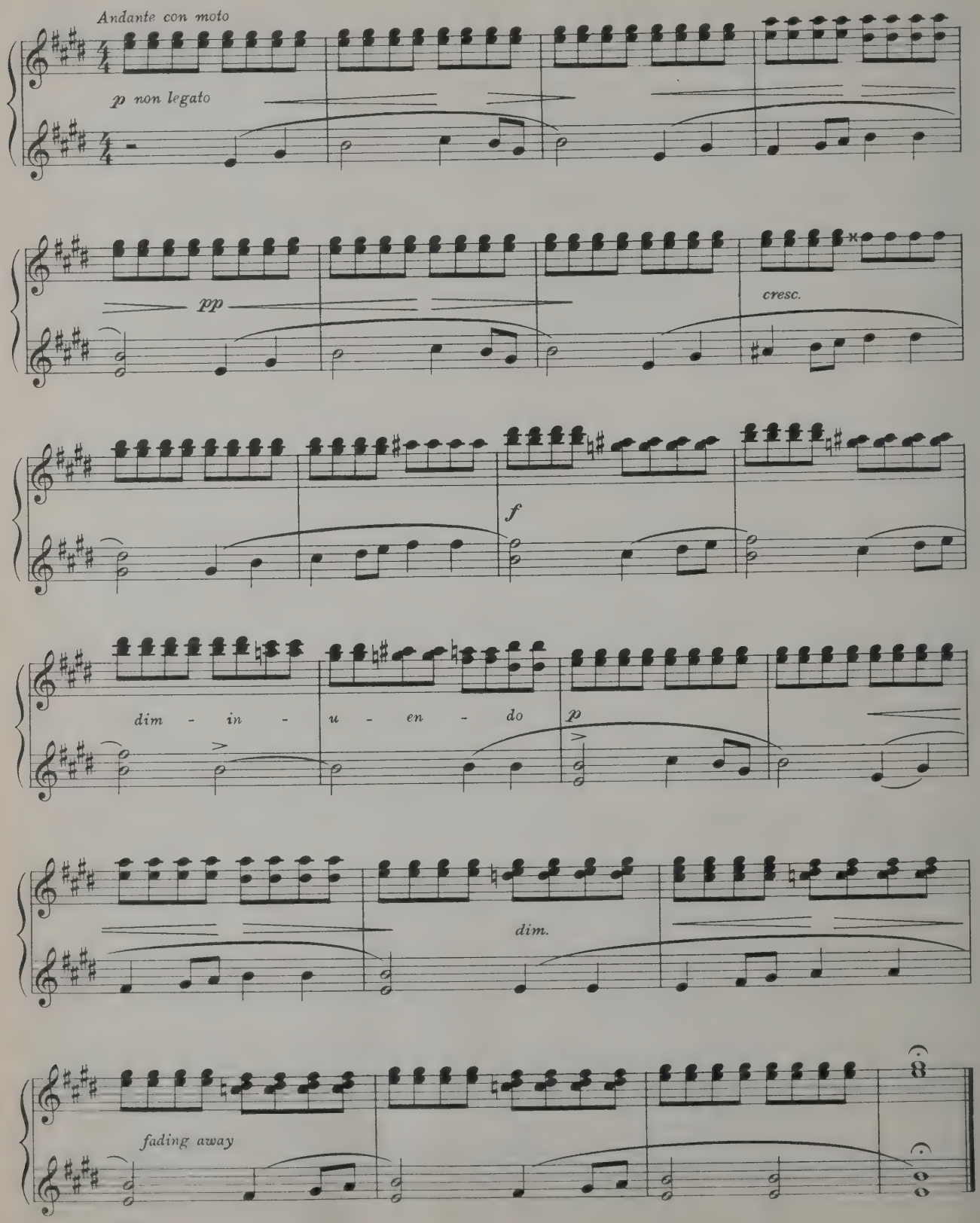
Tip - toe, tip - toe, hush, hark, hark! You will hear the brown - ies as soon as it is dark; Slid - ing down the ban - is - ters, run - ning back a - gain, Tip - toe, tip - toe, come the brown-ie men.

dim. *p* *pp*

Moonlight Scene from "One Thousand and One Nights"

(Fairies in moonlight)

CARL REINECKE



The Dragon

BLANCHE JENNINGS THOMPSON*

G. A. GRANT-SCHAEFER

Andante non troppo

mf

Did you ev - er see a drag - on? He's a ver - y fear - some beast.
On—— fire and smoke and burn - ing coals He likes to sit and feast.

He— has a long and shin - ing tail; His claws are sharp and bright, I——

should - n't like to meet one in the dusk - y woods at night.

* From THE GOLDEN TRUMPETS by Blanche Jennings Thompson. By permission of The Macmillan Company, publishers.

Fairies' March

FELIX MENDELSSOHN

From "Midsummer Night's Dream"

Allegro vivace

p *f* *sf* *f* *sf* *sf*

Da Capo al 𝄋

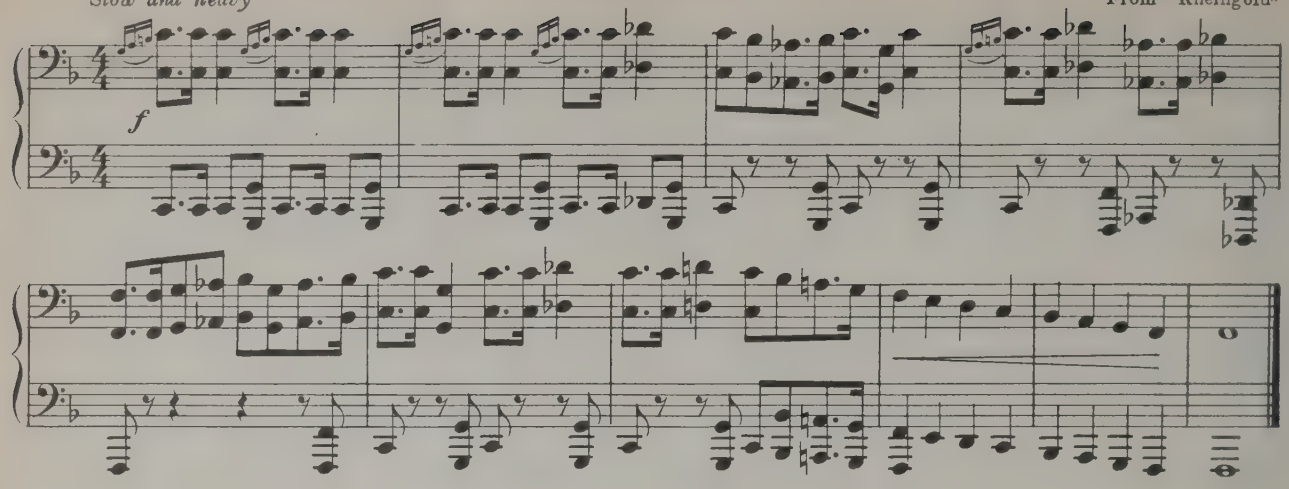
p *pp*

After Da Capo, skip from 𝄋 *to* ⊕

The Giants

RICHARD WAGNER
From "Rheingold"

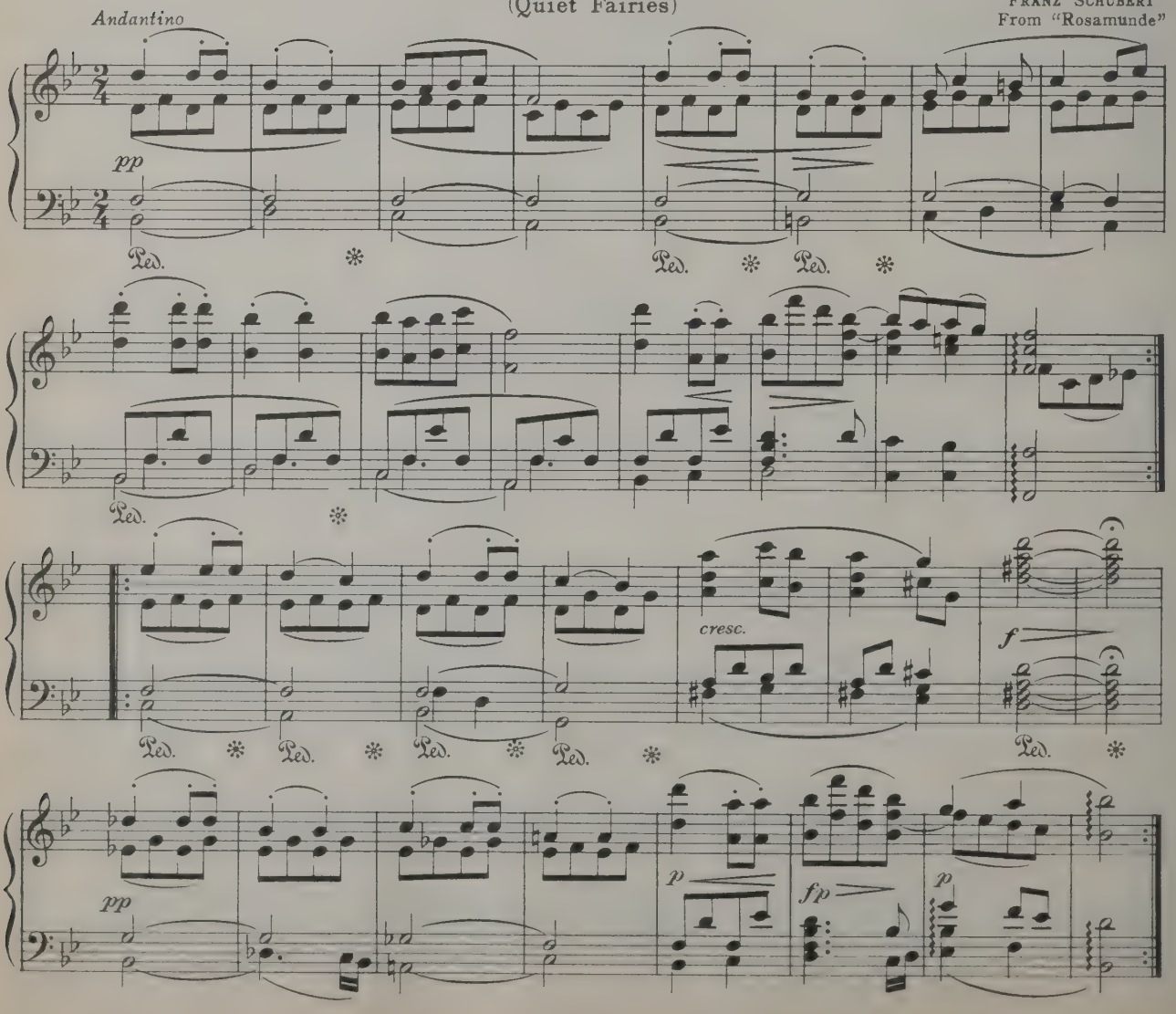
Slow and heavy



Entr'acte Music
(Quiet Fairies)

FRANZ SCHUBERT
From "Rosamunde"

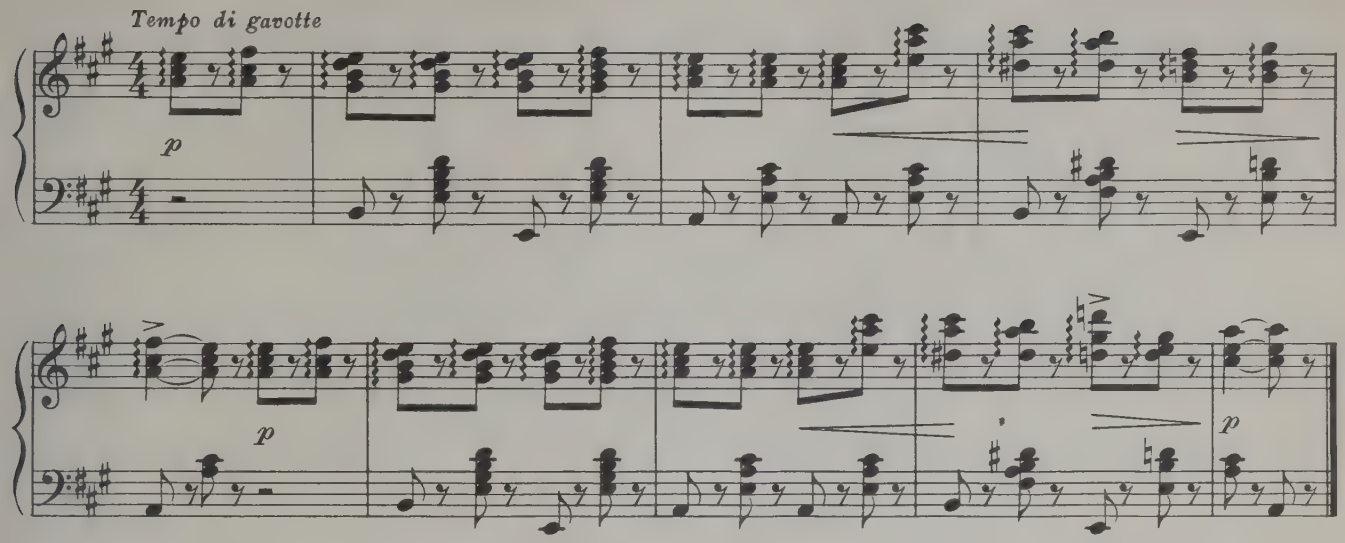
Andantino



Stephanie Gavotte

(Fairies' Dance)

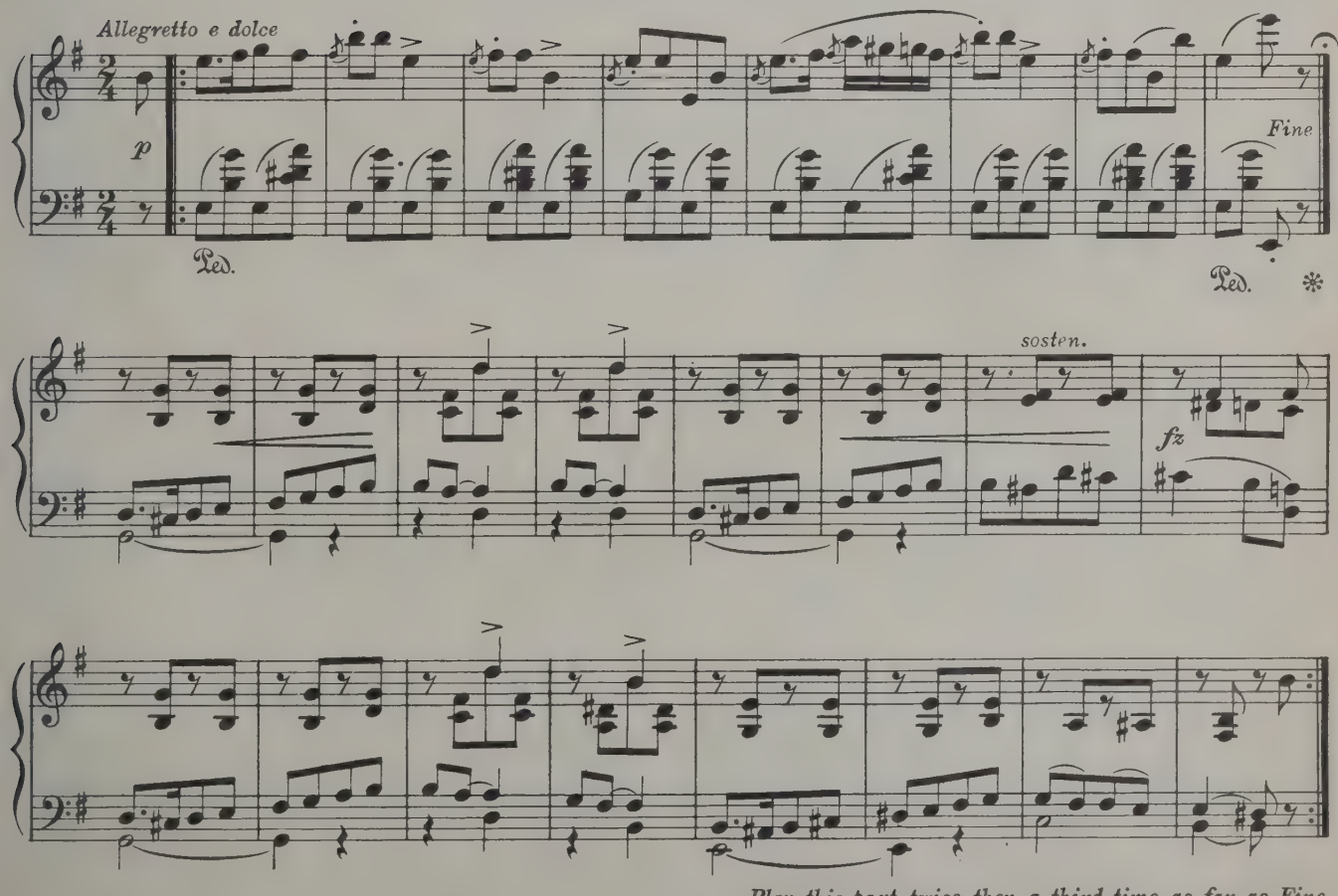
ALPHONS CZIBULKA



Album Leaf

(Brownies' March)

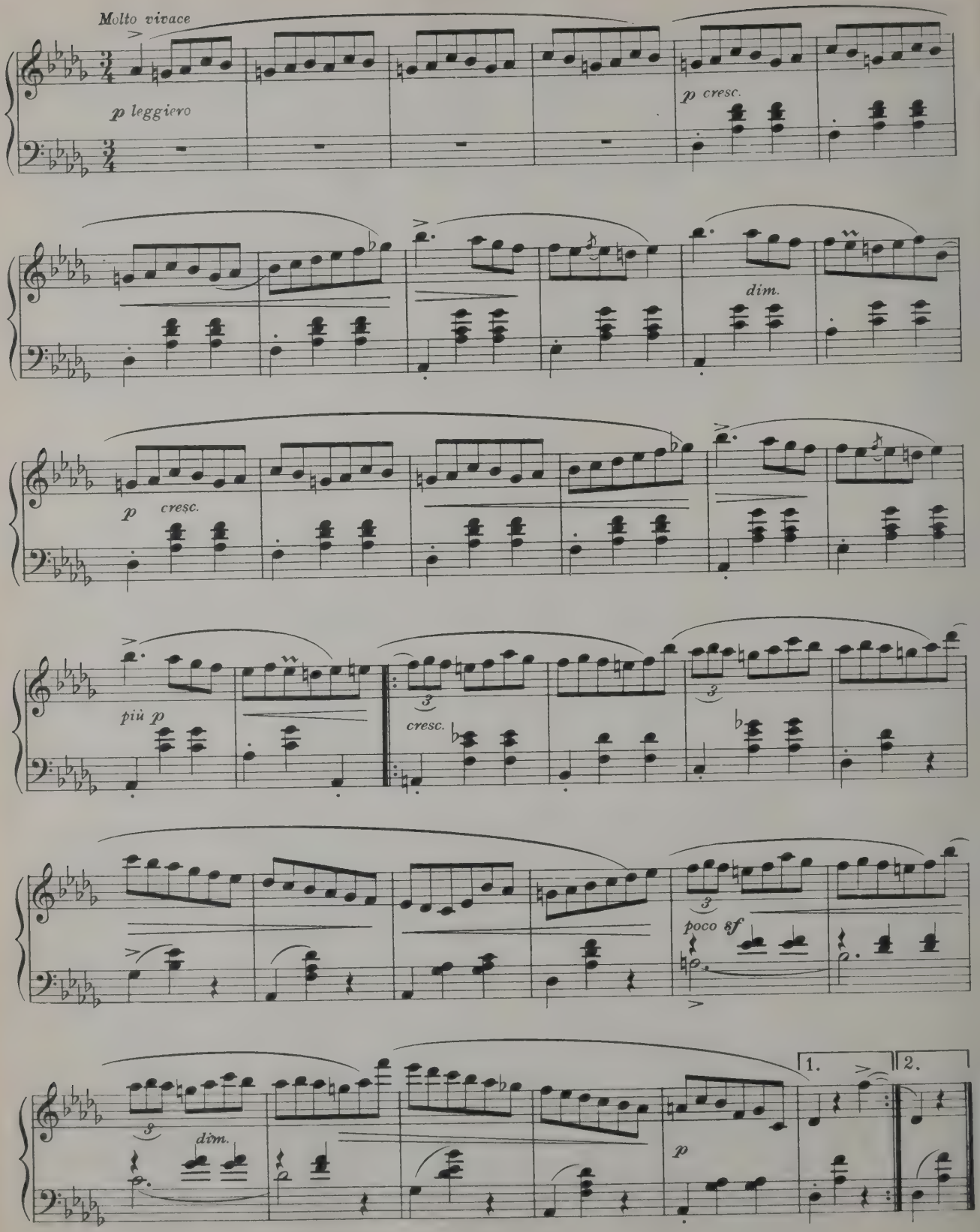
EDVARD GRIEG



Play this part twice, then a third time as far as Fine

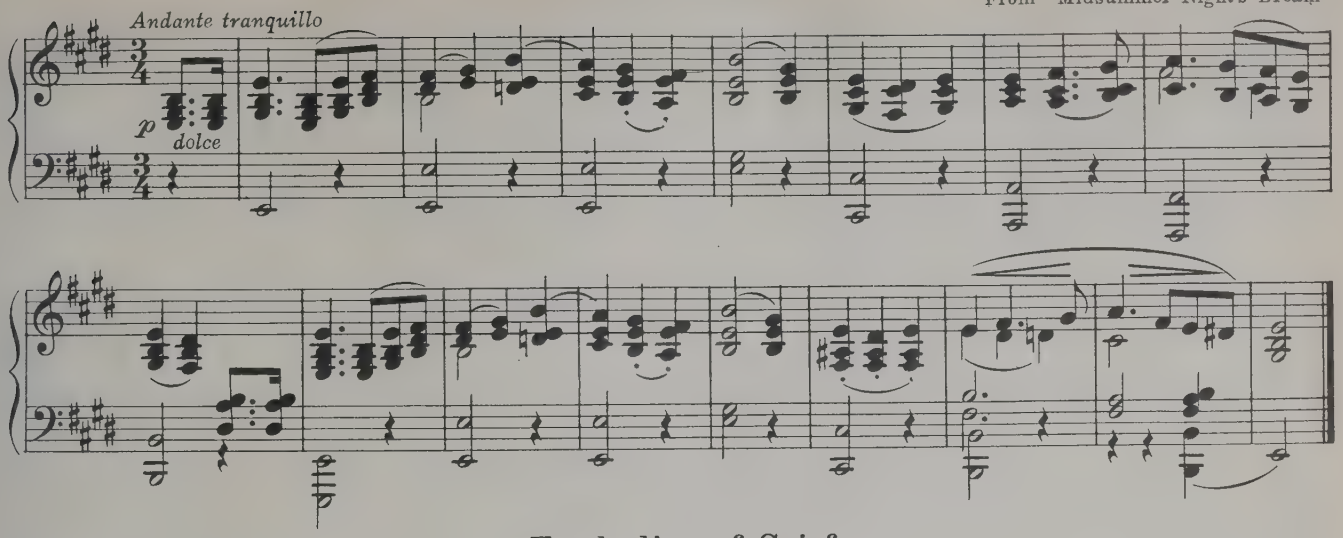
"Minute" Waltz
(Happy Fairies)

FREDERIC CHOPIN



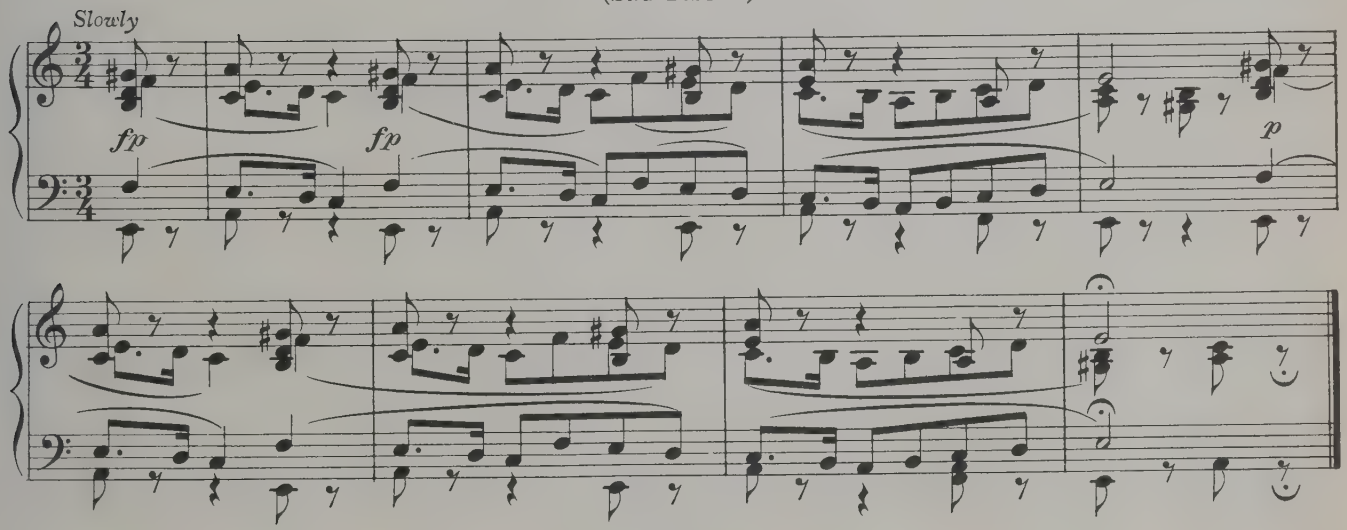
Nocturne
(Fairies Asleep)

FELIX MENDELSSOHN
From "Midsummer Night's Dream"



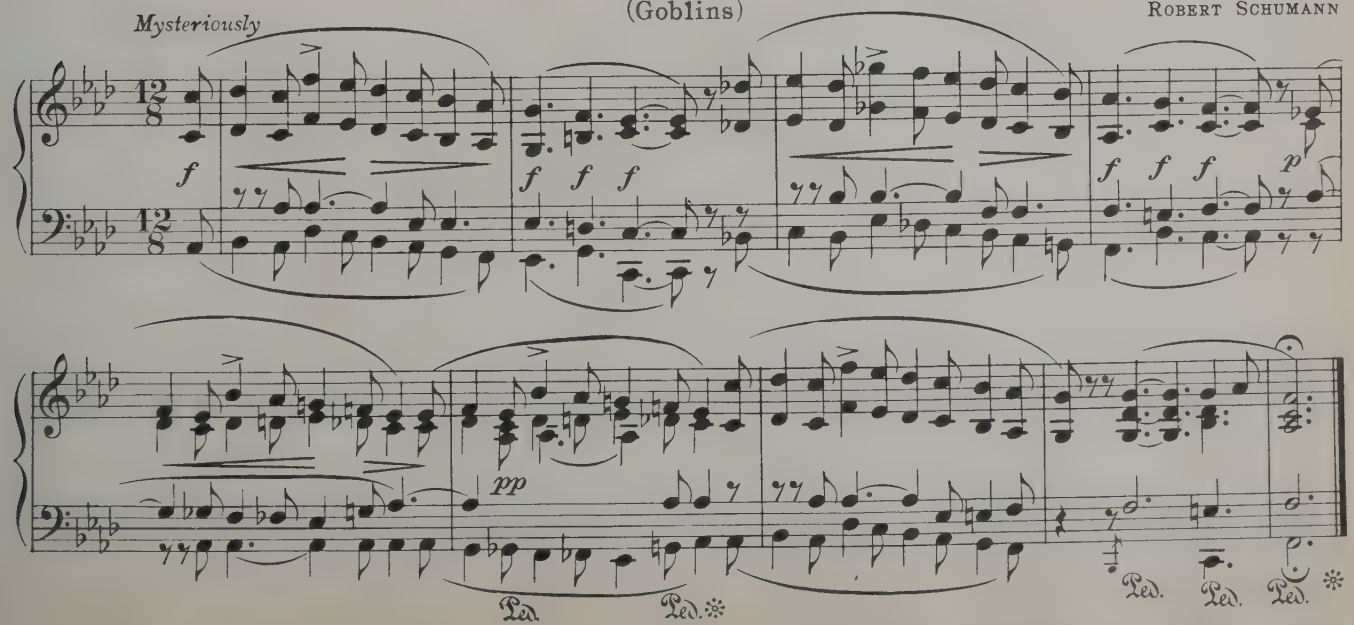
Foreboding of Grief
(Sad Fairies)

ROBERT SCHUMANN



Larghetto
(Goblins)

ROBERT SCHUMANN



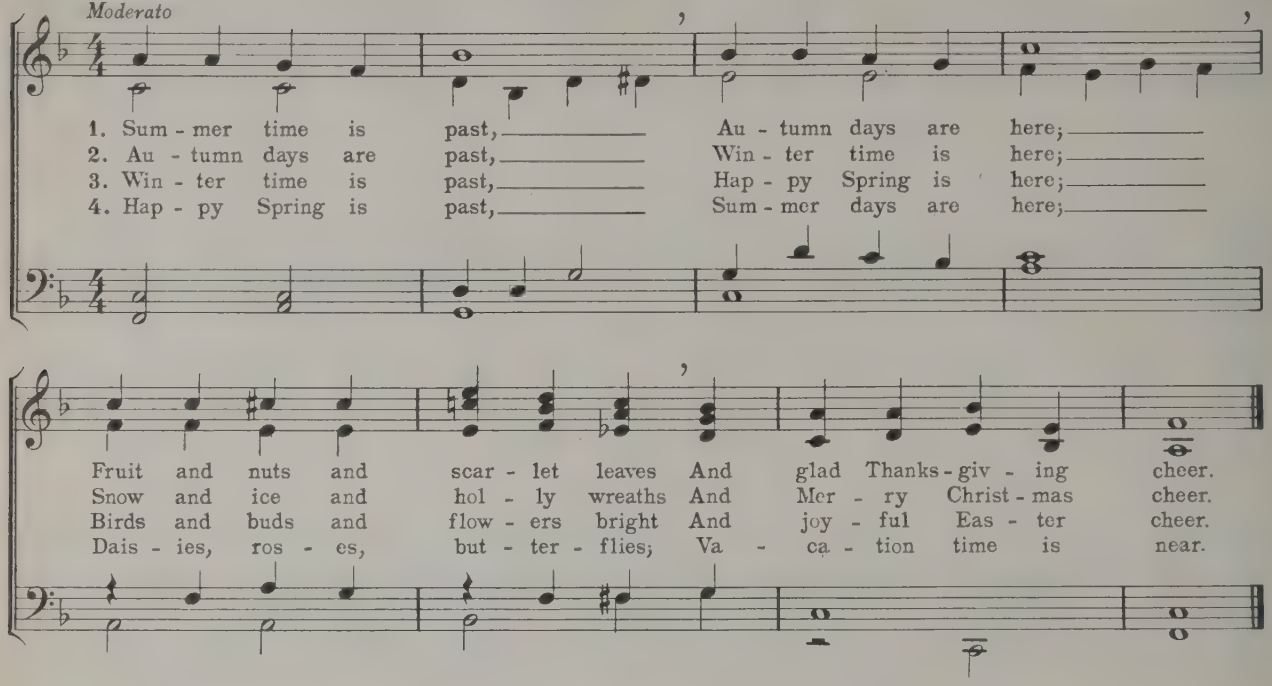
X. CYCLE OF SEASONS

(A.) AUTUMN

The Four Seasons

ANNA M. SHEPARD — GEOFFREY O'HARA

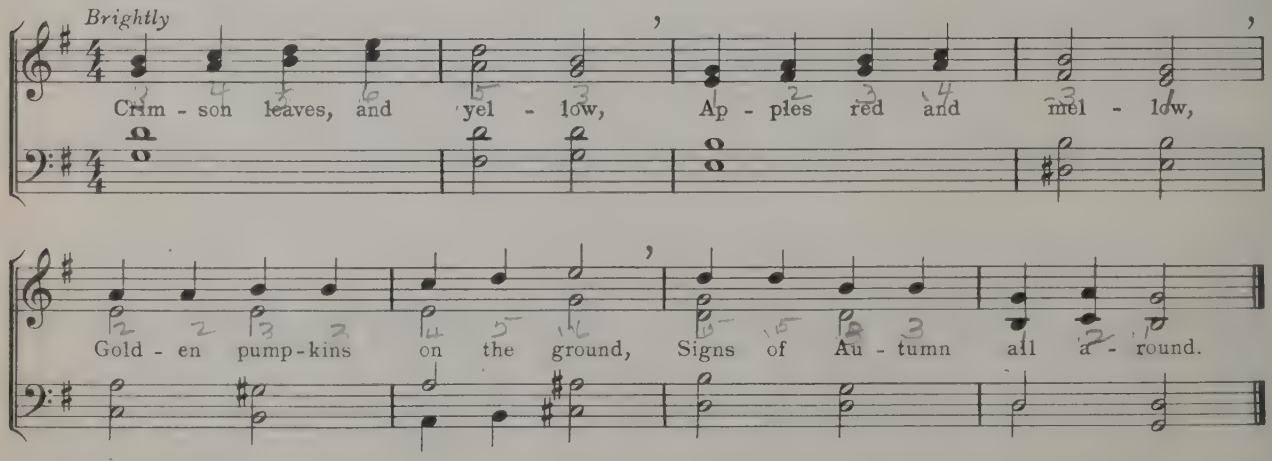
Moderato



Signs of Autumn

THE MODERN MUSIC SERIES — GEORGE L. WRIGHT

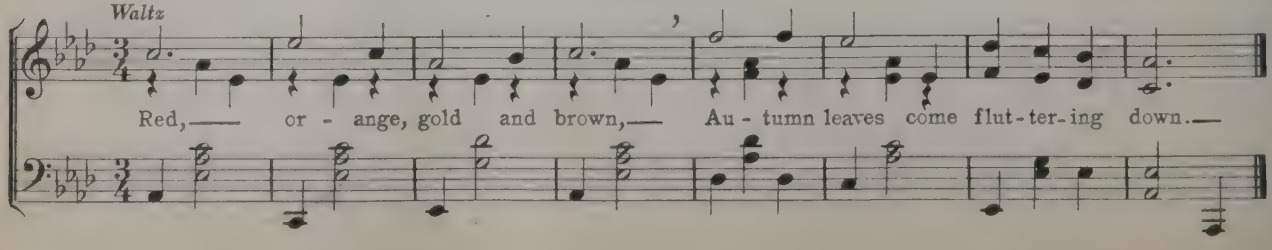
Brightly



Fluttering Leaves

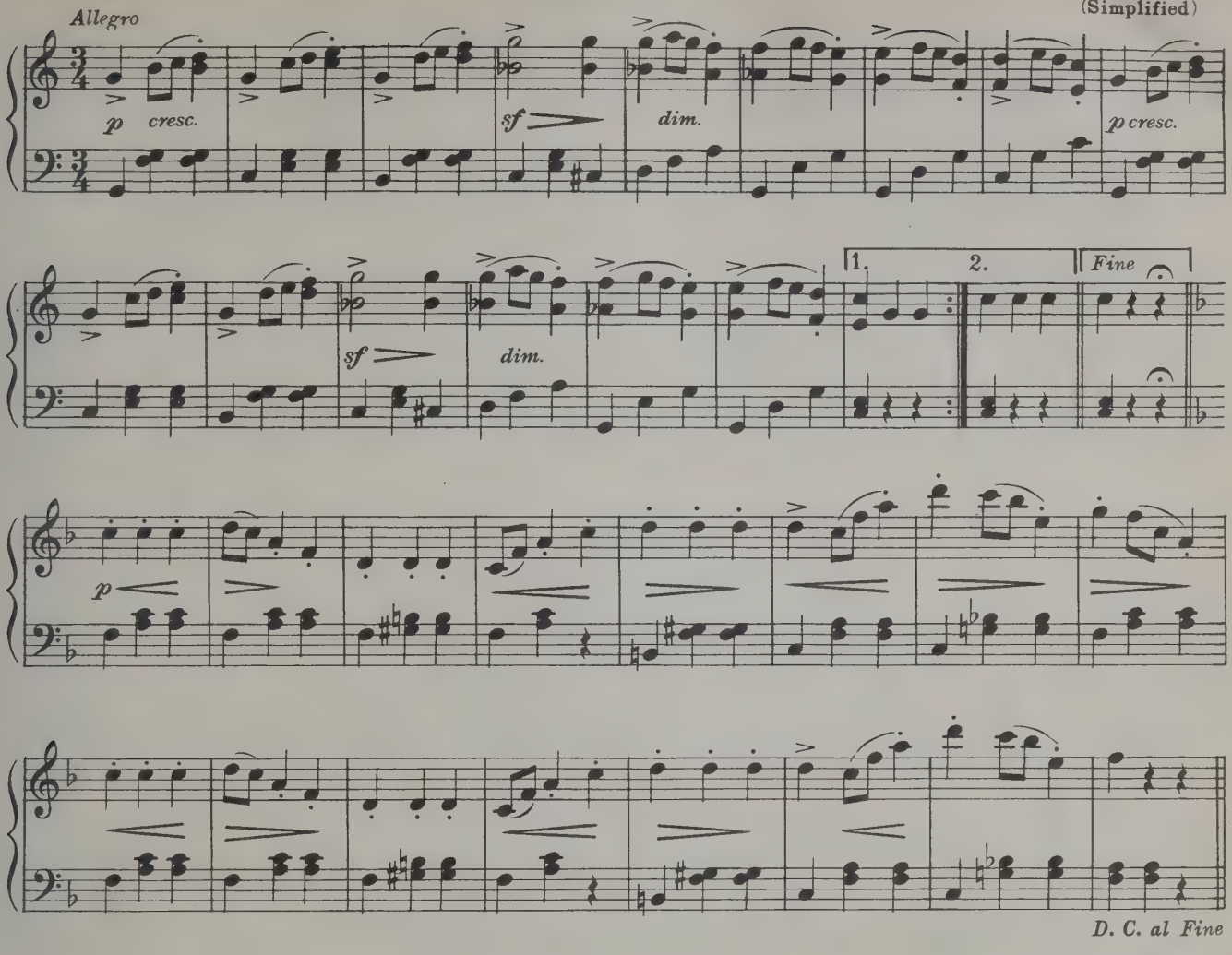
NINA B. HARTFORD — NINA B. HARTFORD

Waltz



Valse
(Dancing Leaves)

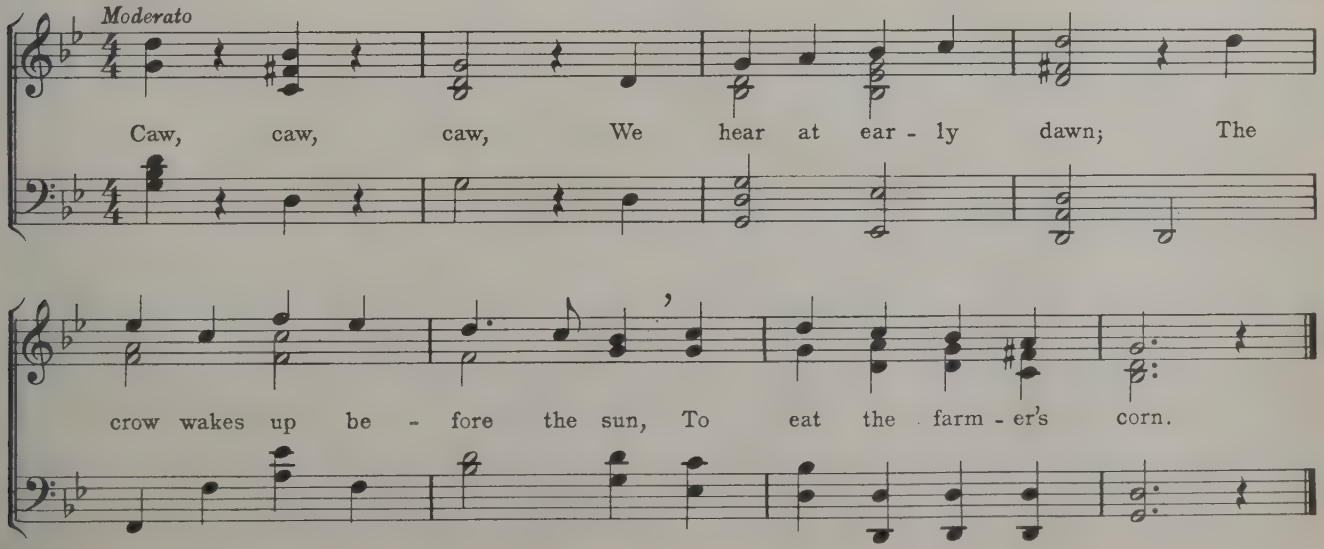
FREDERIC CHOPIN
(Simplified)



The Crow

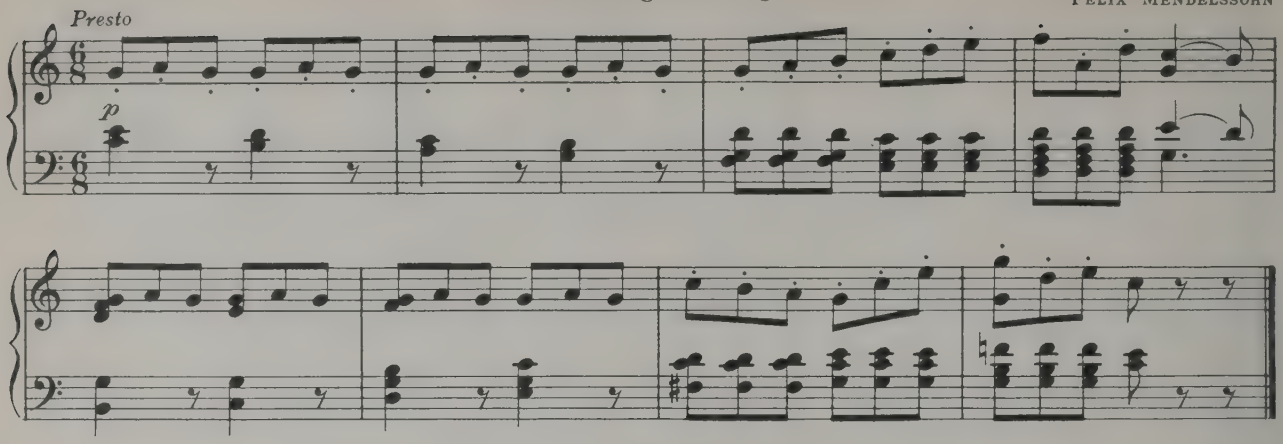
NINA B. HARTFORD

NINA B. HARTFORD



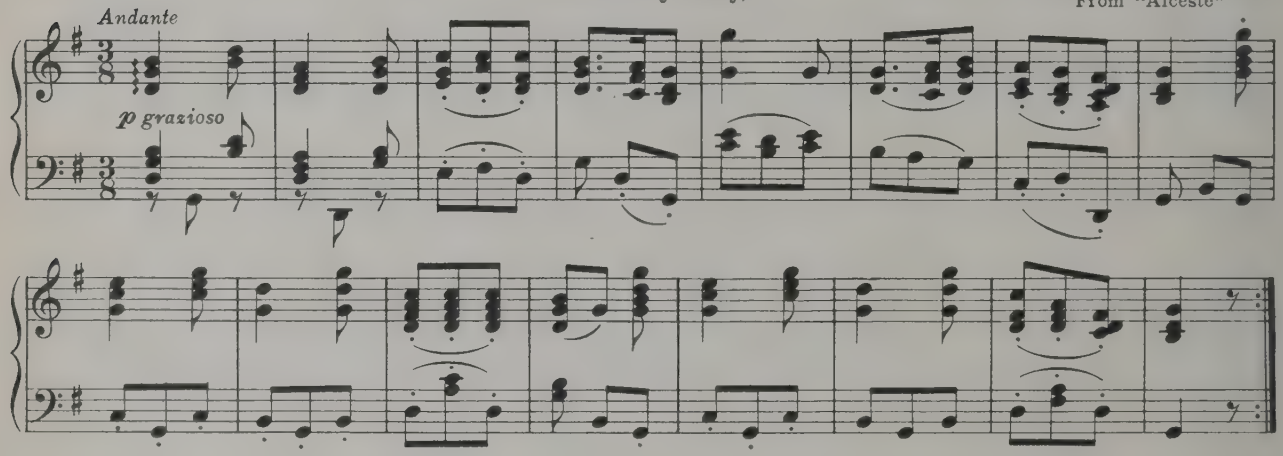
Melody
(Fall Things Blowing)

FELIX MENDELSSOHN



Caprice
(Birds Fly Away)

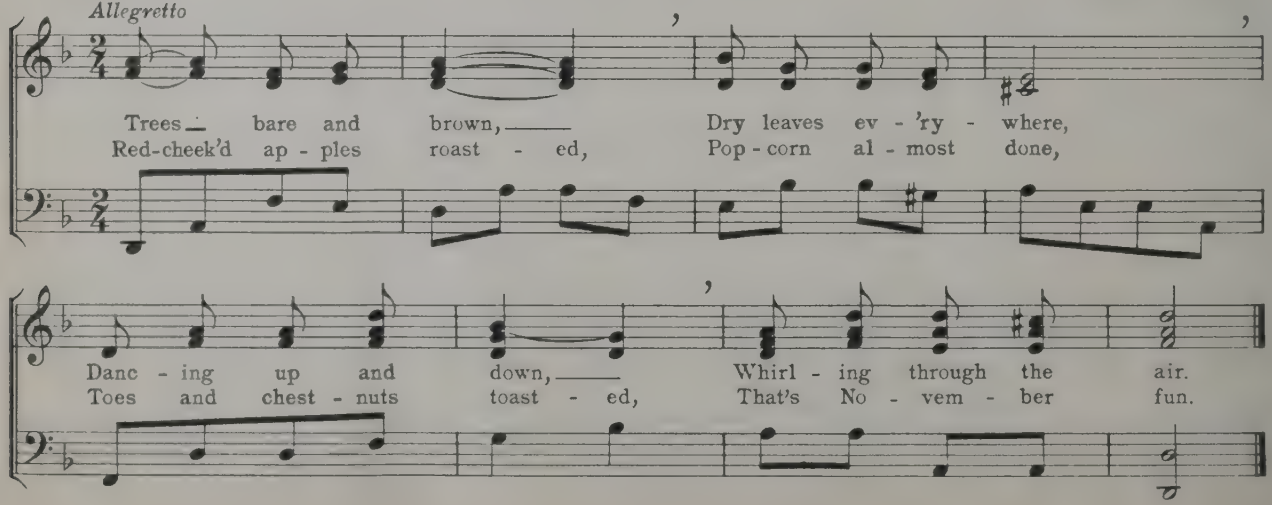
CHRISTOPH W. VON GLUCK
From "Alceste"



November

Anonymous

EDWARD B. BIRGE

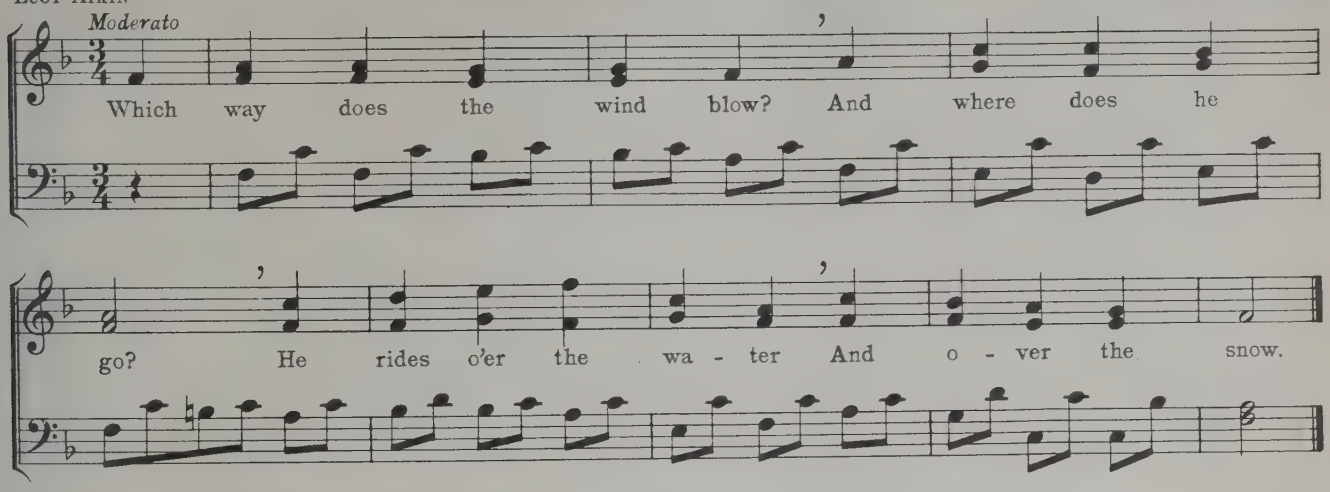


Which Way Does the Wind Blow?

LUCY AIKIN

GERMAN FOLK SONG

Moderato

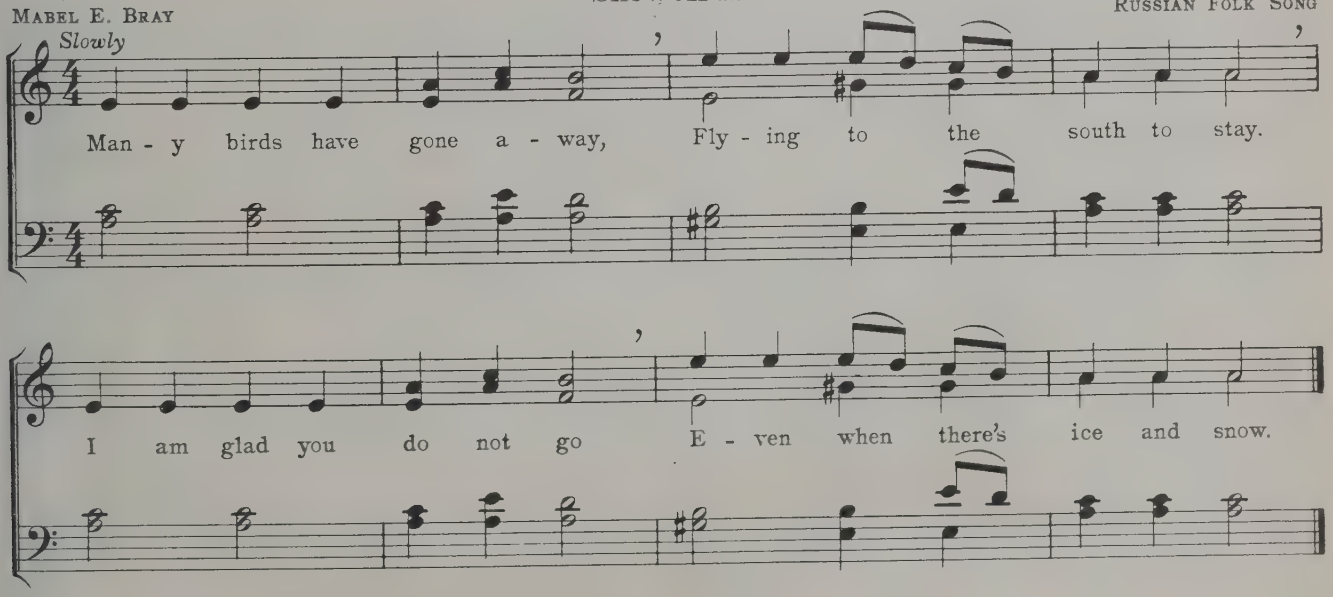


Snowbirds

MABEL E. BRAY

RUSSIAN FOLK SONG

Slowly

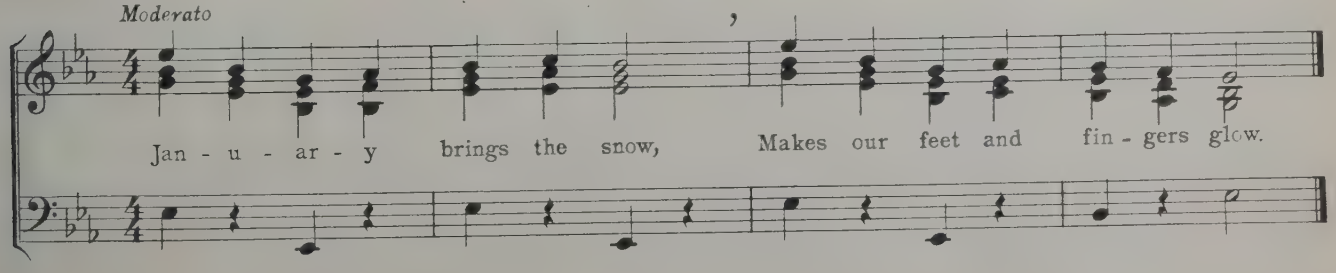


January

SARA COLERIDGE

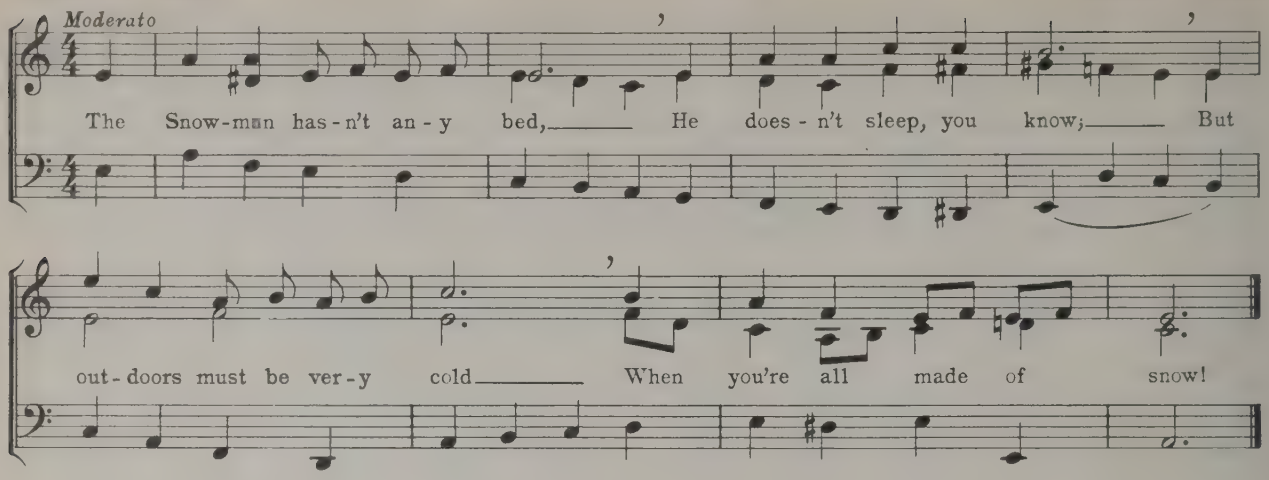
GERMAN FOLK SONG

Moderato



The Poor Snow-Man

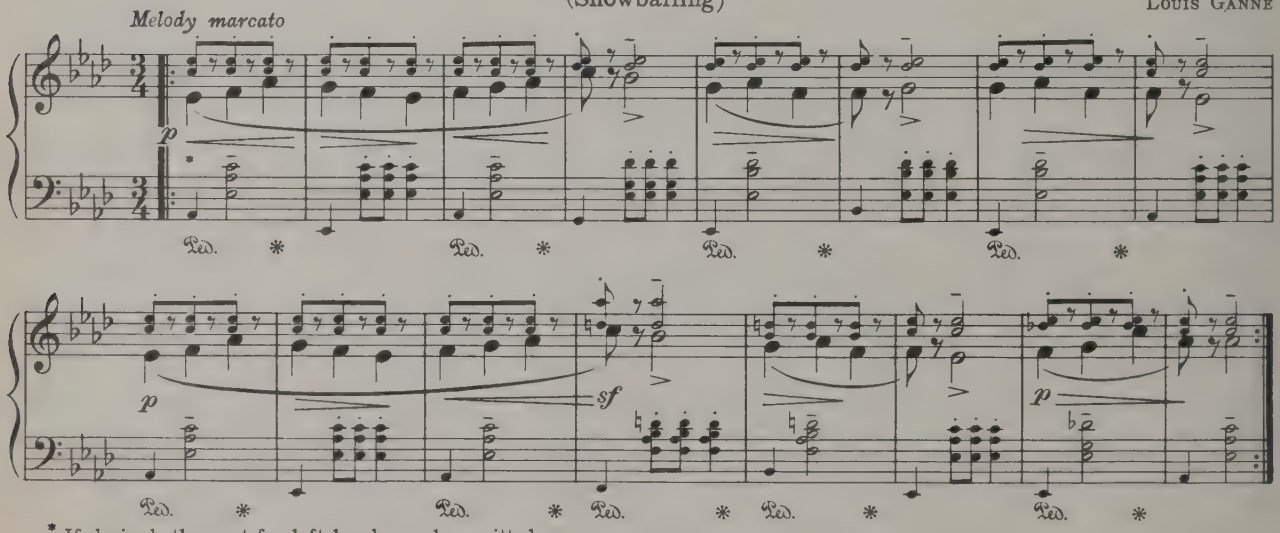
VERNETTA F. DECKER EDWARD B. BIRGE



Mazurka Russe

(Snowballing)

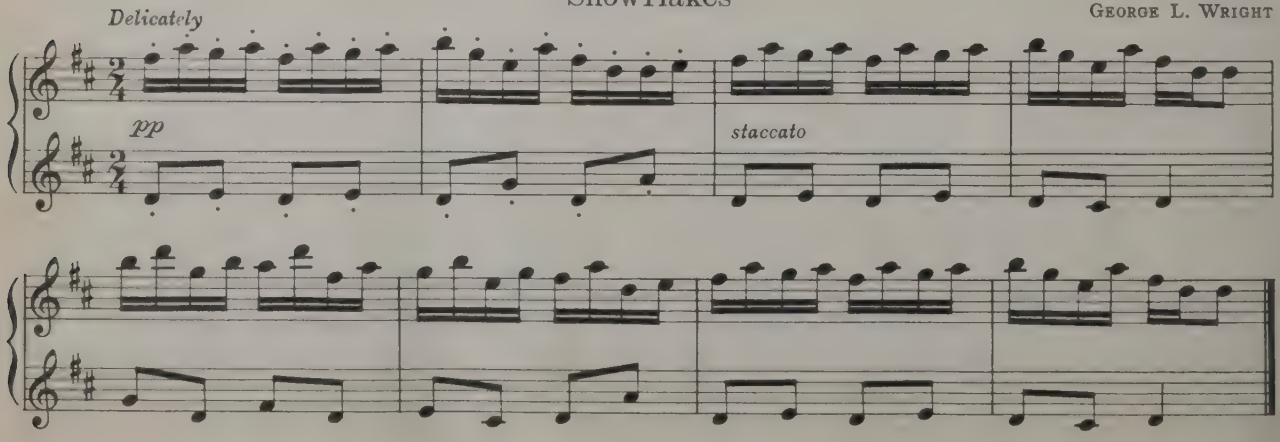
LOUIS GANNE



* If desired, the part for left hand may be omitted.

Snowflakes

GEORGE L. WRIGHT



Making a Snow-Man

SARAH GRAMES CLARK

HARRIET WARE

Allegretto

If you would make a snow-man, Put on your warm-est dress, Your mit-tens and your

wool-ey coat, Your muff-ler, too, I guess. And don't for-get your leg-gins, What-

ev-er else you do, For gay Jack Frost and bold North Wind Will be out-doors with you!

rit.

rit.

Coasting

NINA B. HARTFORD

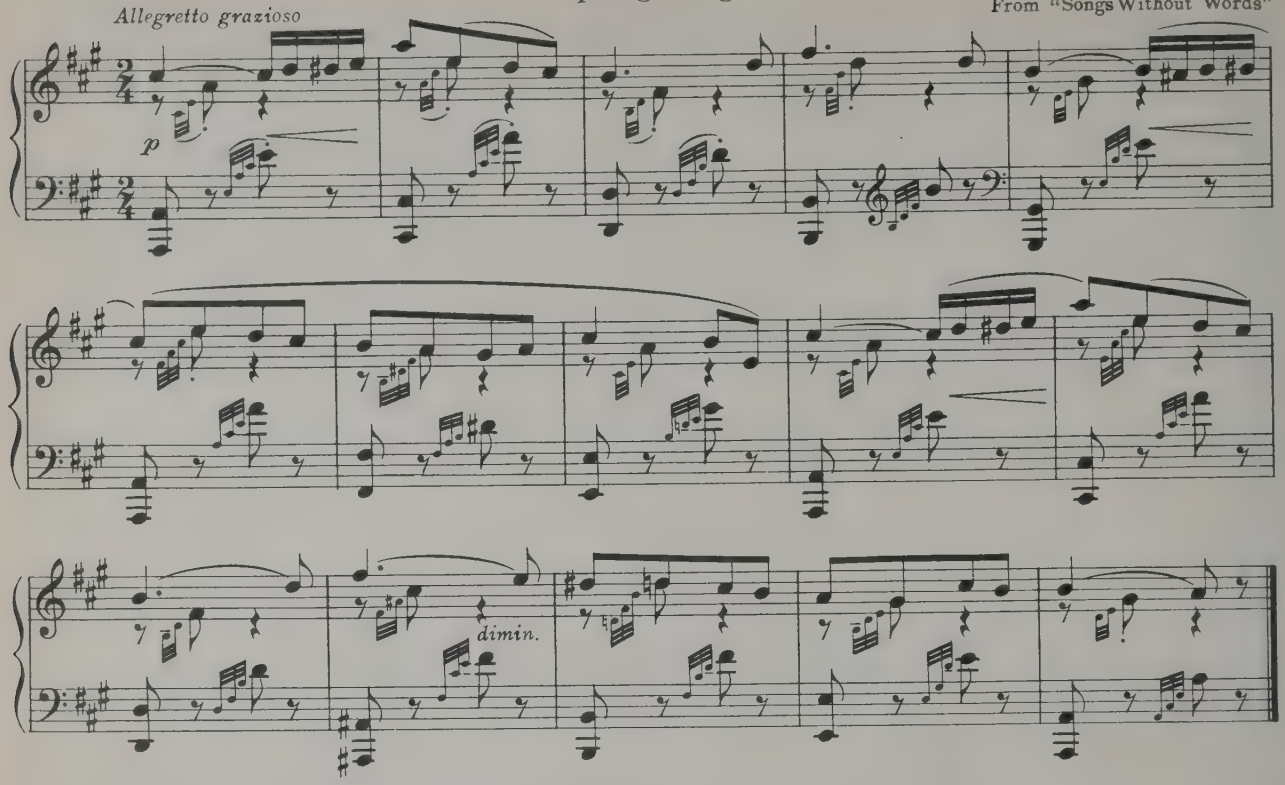
NINA B. HARTFORD

Moderato

Coast-ing, coast-ing, Down the hill we go; Oh win-ter brings the great-est fun, With ice and drift-ing snow.
Coast-ing, coast-ing, Tum-bling now and then, With laugh and shout we turn a-bout And climb the hill a-gain.

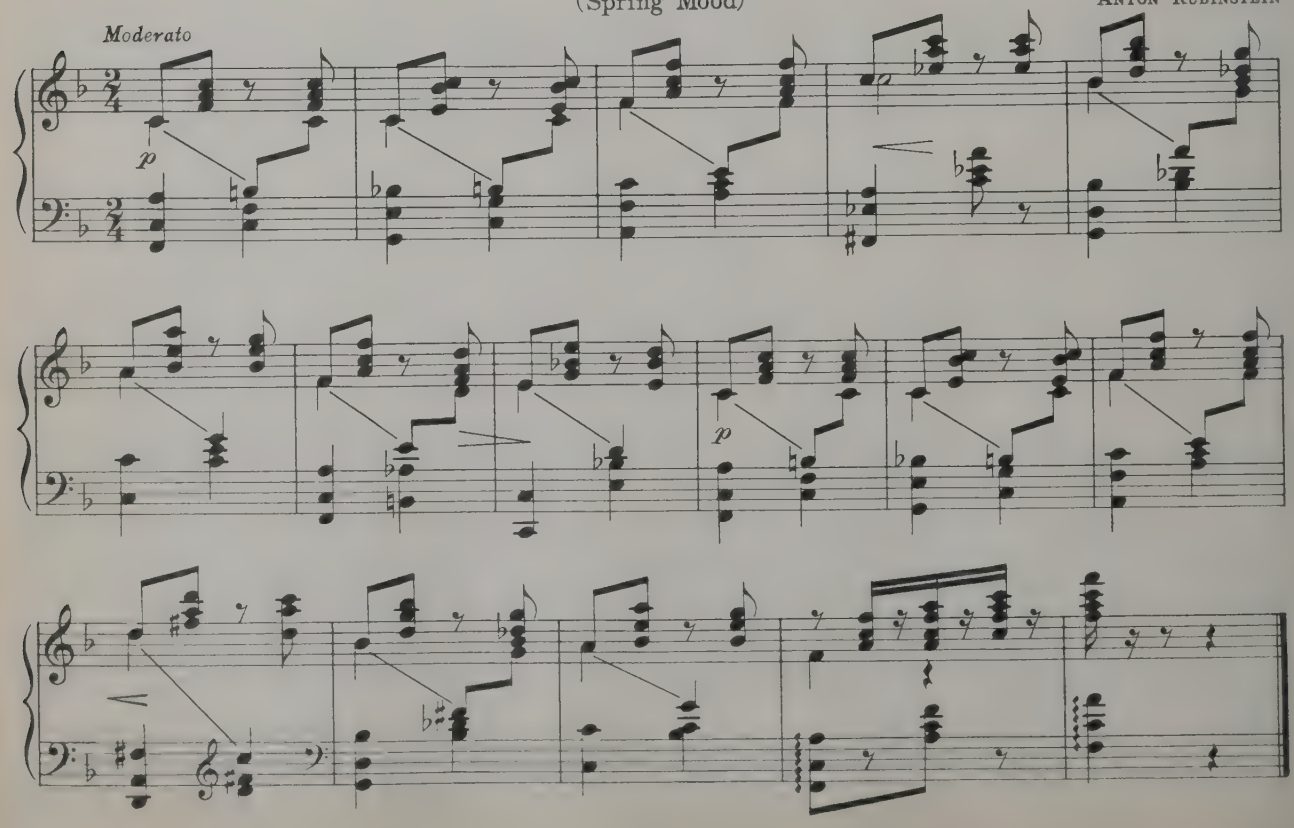
Spring Song

FELIX MENDELSSOHN
From "Songs Without Words"



Melody in F
(Spring Mood)

ANTON RUBINSTEIN

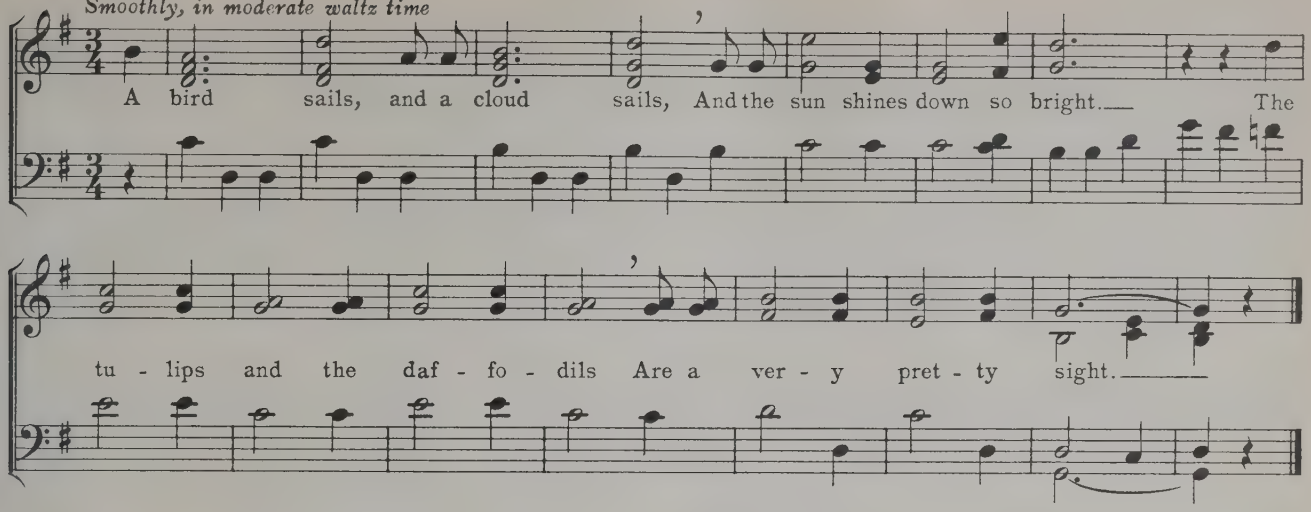


Spring Song

GEORGE E. THOMPSON, Jr.

JAMES H. ROGERS

Smoothly, in moderate waltz time

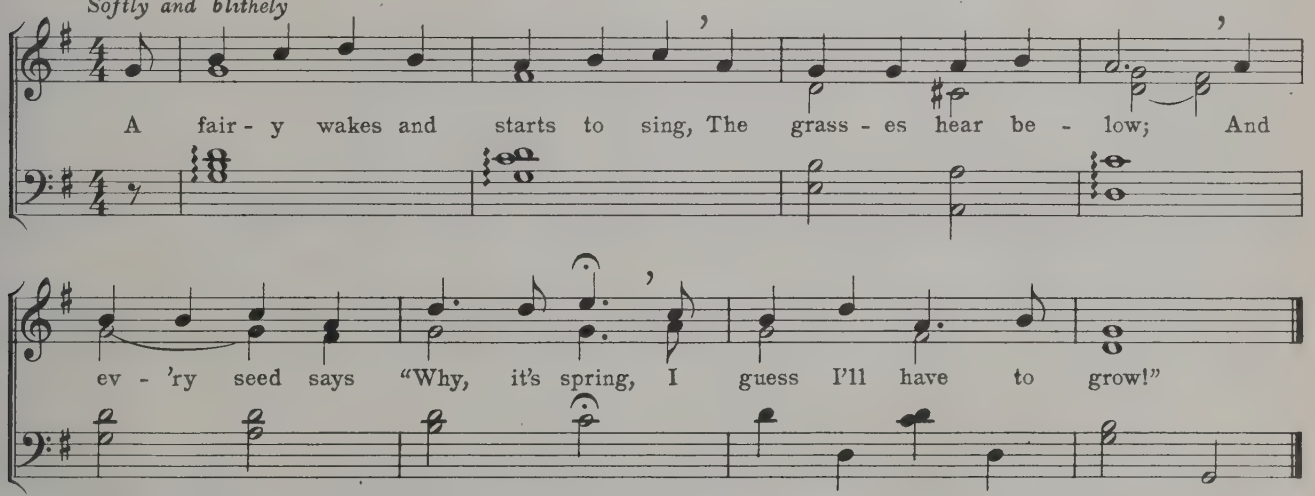


Beginning To Grow

ANNETTE WYNNE

ANICE TERHUNE

Softly and blithely



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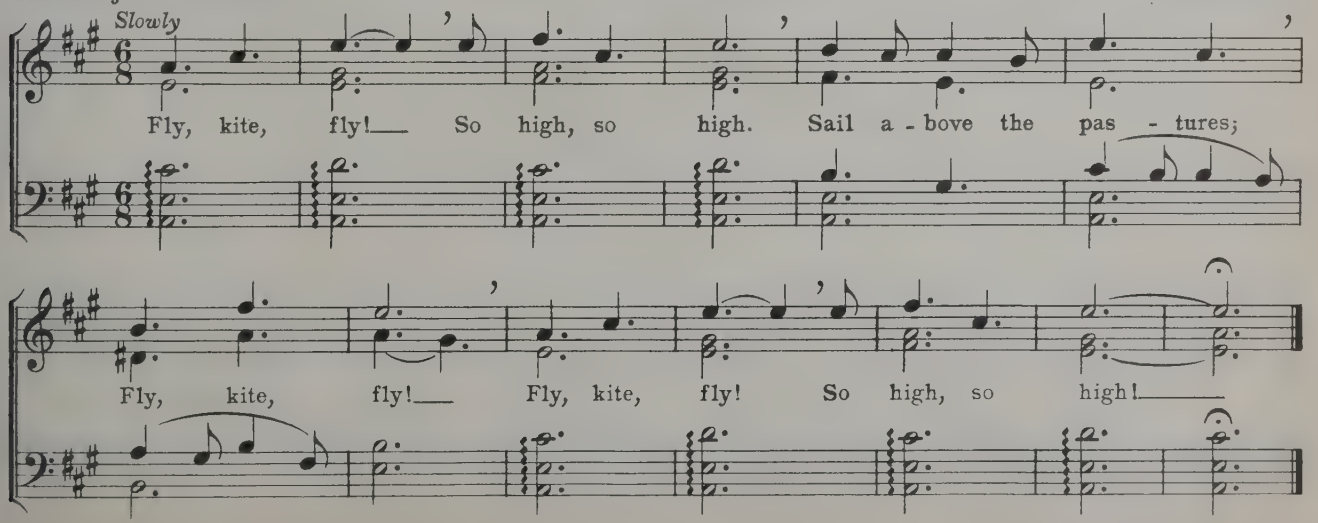
Fly, Kite

BLANCHE JENNINGS THOMPSON

MABEL E. BRAY

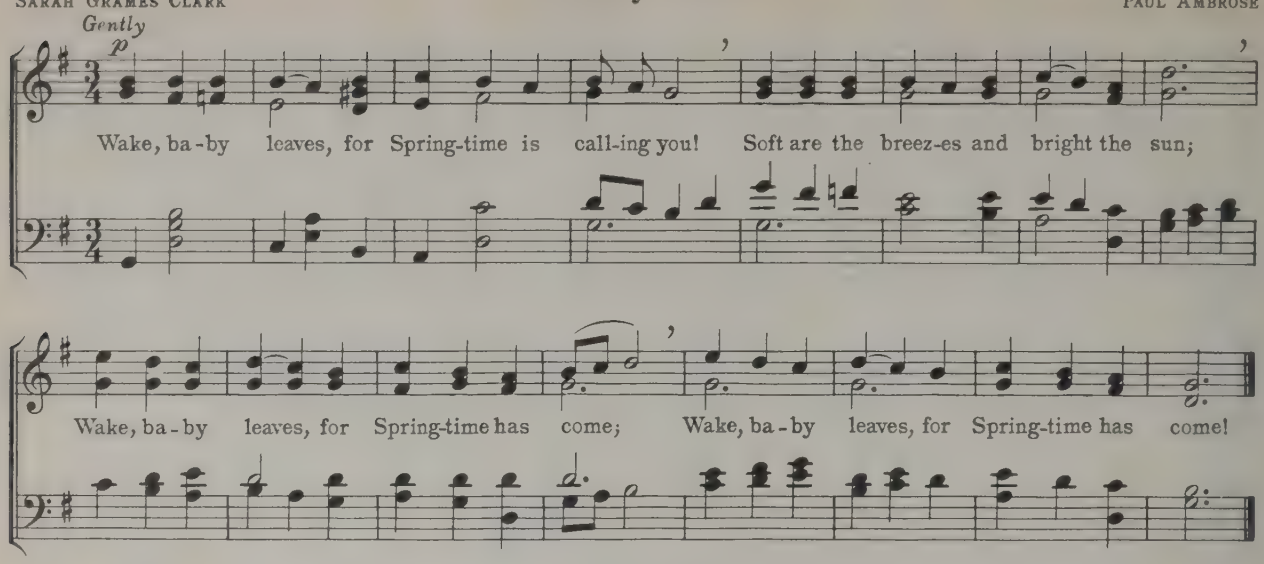
Slowly



The Baby Leaves

SARAH GRAMES CLARK

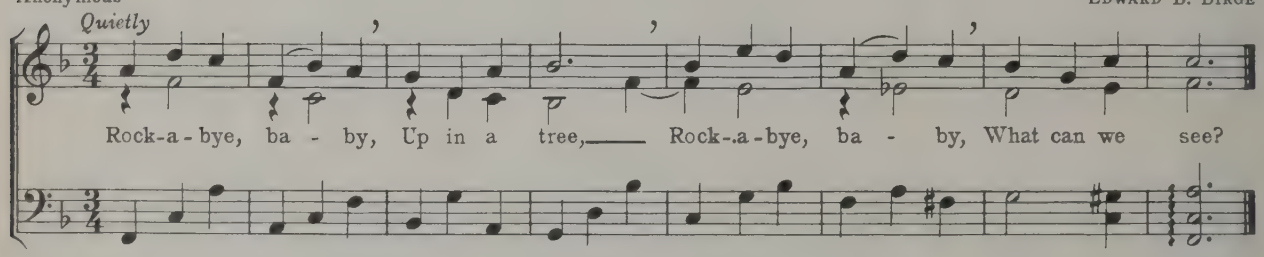
PAUL AMBROSE



Baby Buds

Anonymous

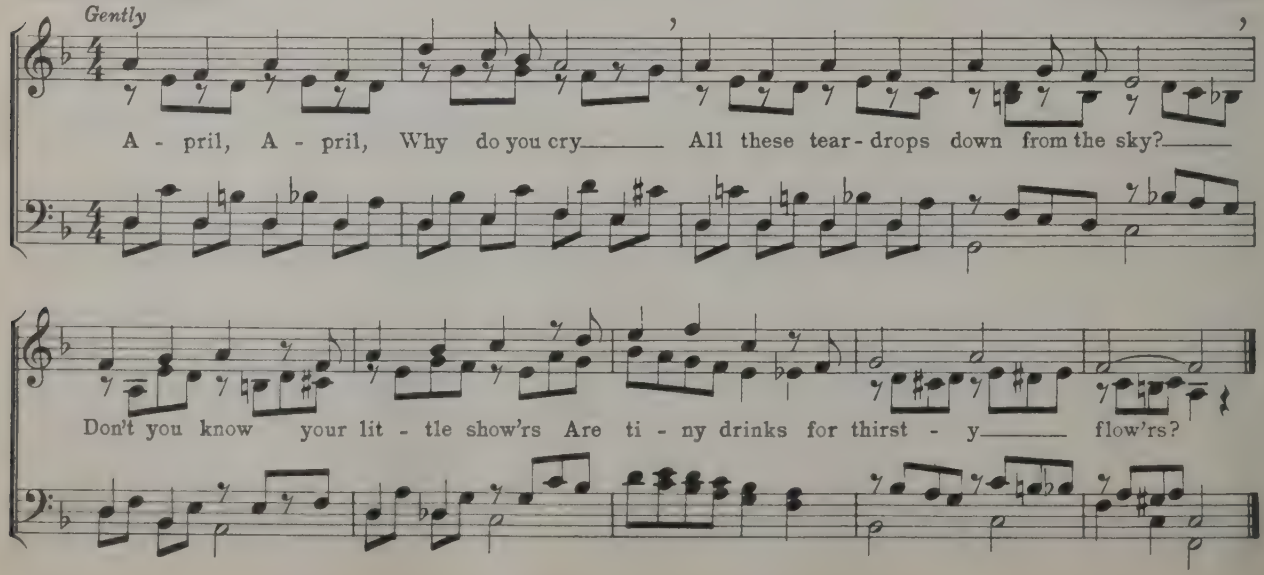
EDWARD B. BIRGE



April Rain

AGNES CHOATE WONSON

W. OTTO MIESSNER



Summer Days

NINA B. HARTFORD

NINA B. HARTFORD

Moderato

When days in sum - mer are hot and dry, With not a cool - ing
The birds sing gai - ly in branch - es high, The air is cool and

breeze, We take our lunch to the shad - y woods And
sweet, But best of all is the rip - pling brook Where

rest be - neath the trees, Be - neath the whisp - 'ring trees.
we may splash our feet, We wade and splash our feet.

Invitation to the Dance

CARL M. von WEBER

Allegretto

dolce cantabile

cresc.

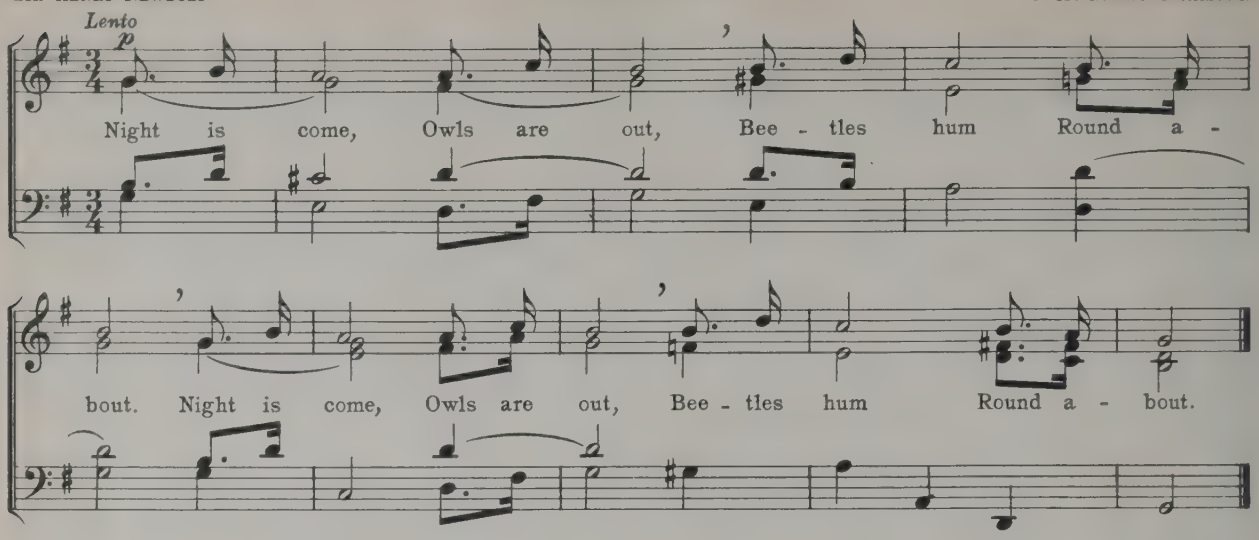
f

dim.

p

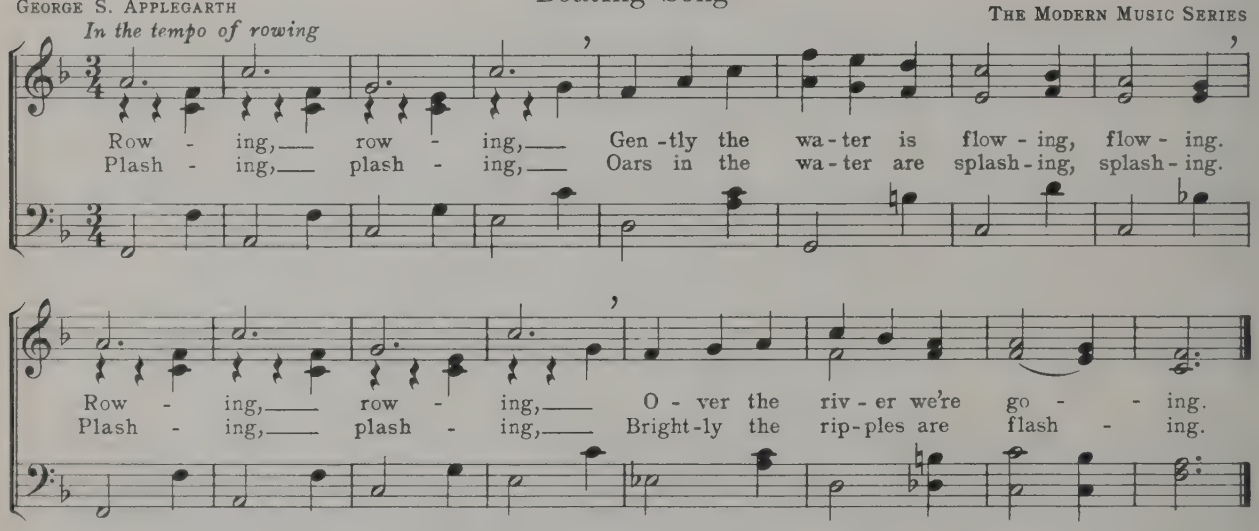
Summer Night

SIR HENRY NEWBOLT — G. A. GRANT-SCHAEFER



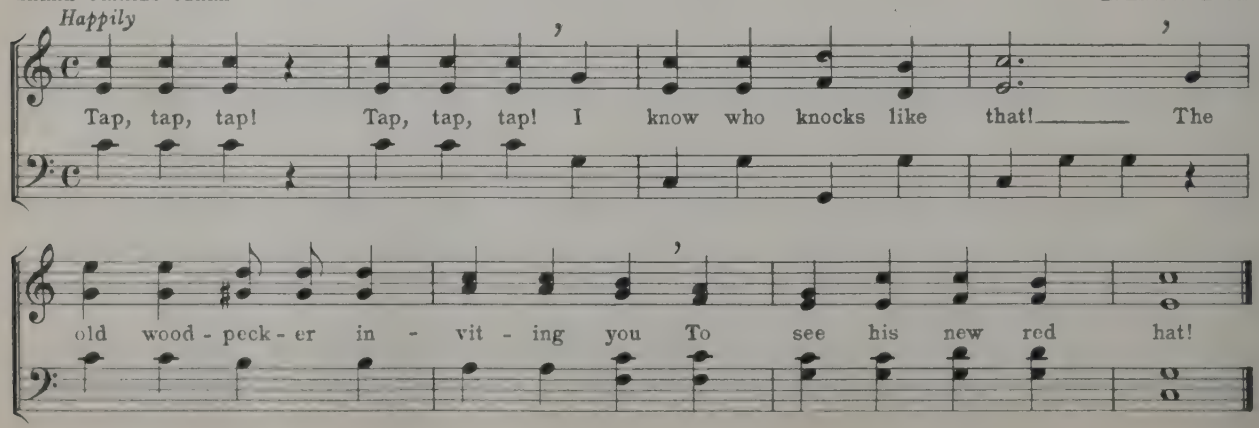
Boating Song

GEORGE S. APPLEGARTH — THE MODERN MUSIC SERIES



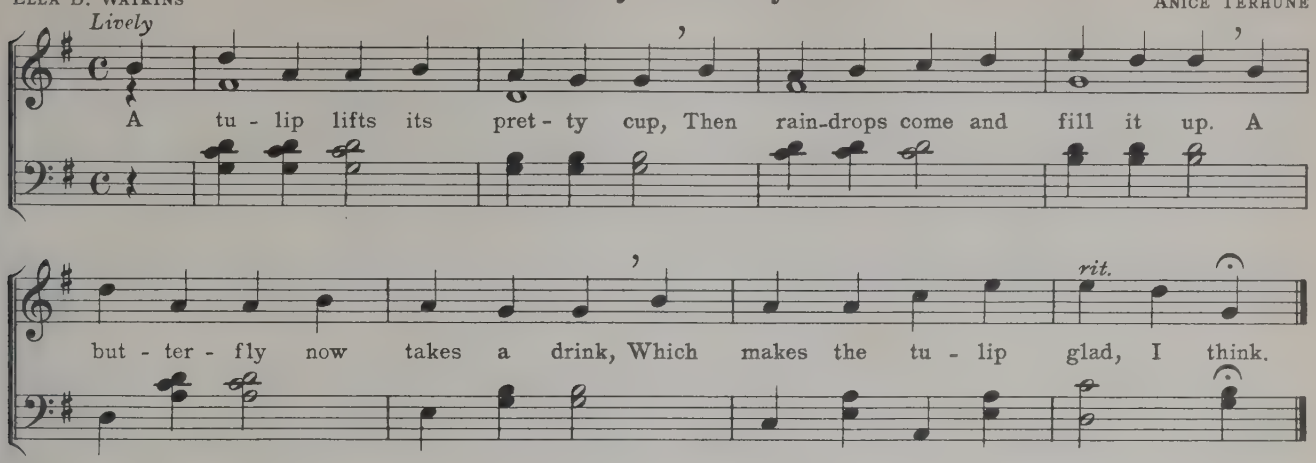
Tap, Tap, Tap!

SARAH GRAMES CLARK — L. LESLIE LOTH



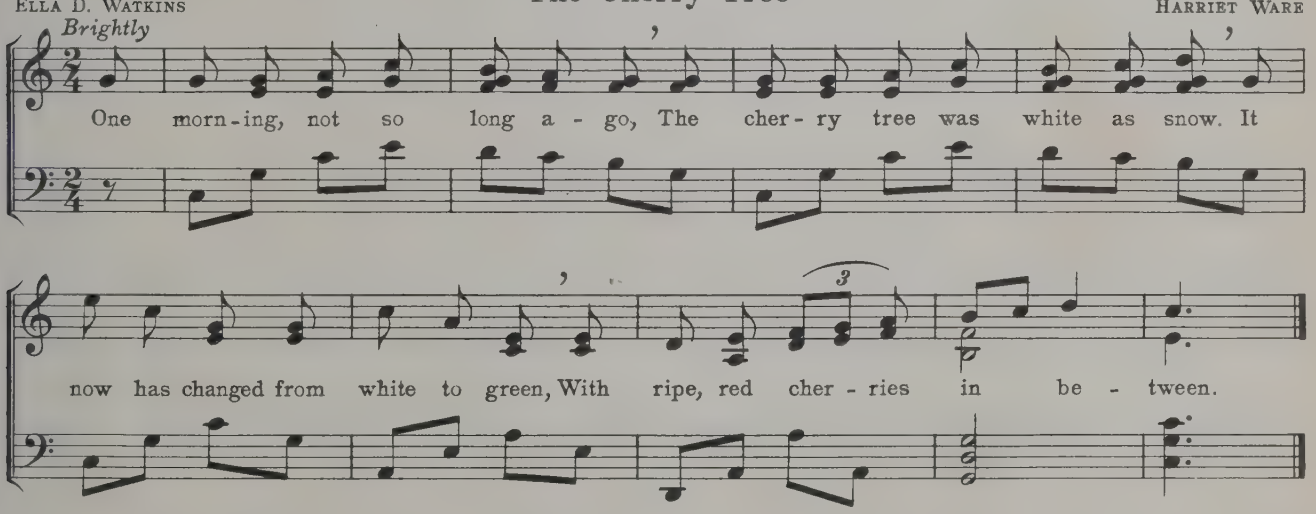
Thirsty Butterfly

ELLA D. WATKINS — ANICE TERHUNE



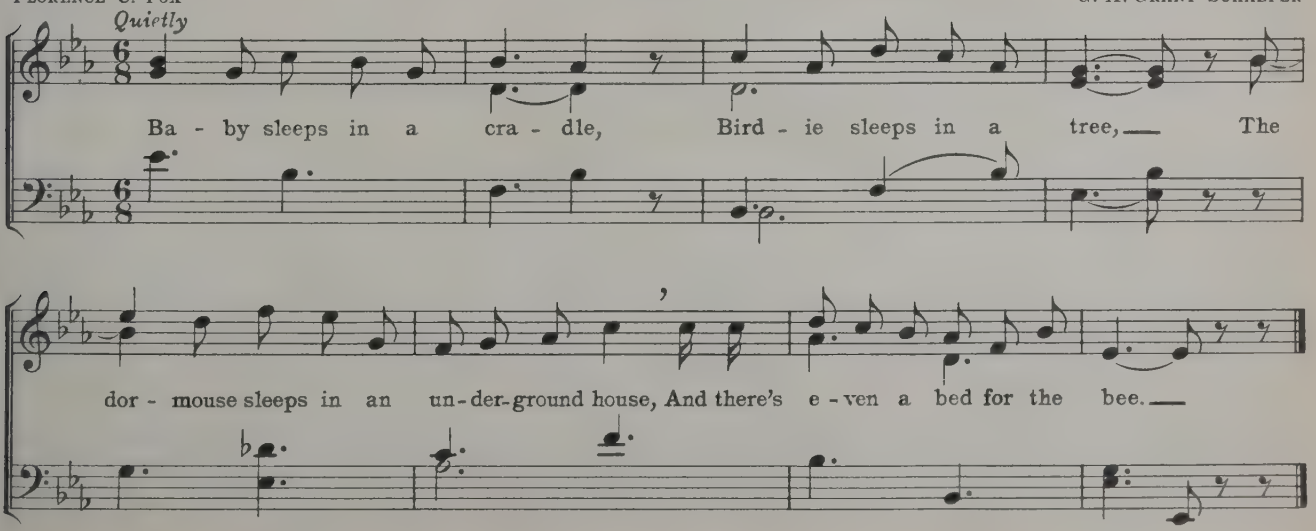
The Cherry Tree

ELLA D. WATKINS — HARRIET WARE



Beds

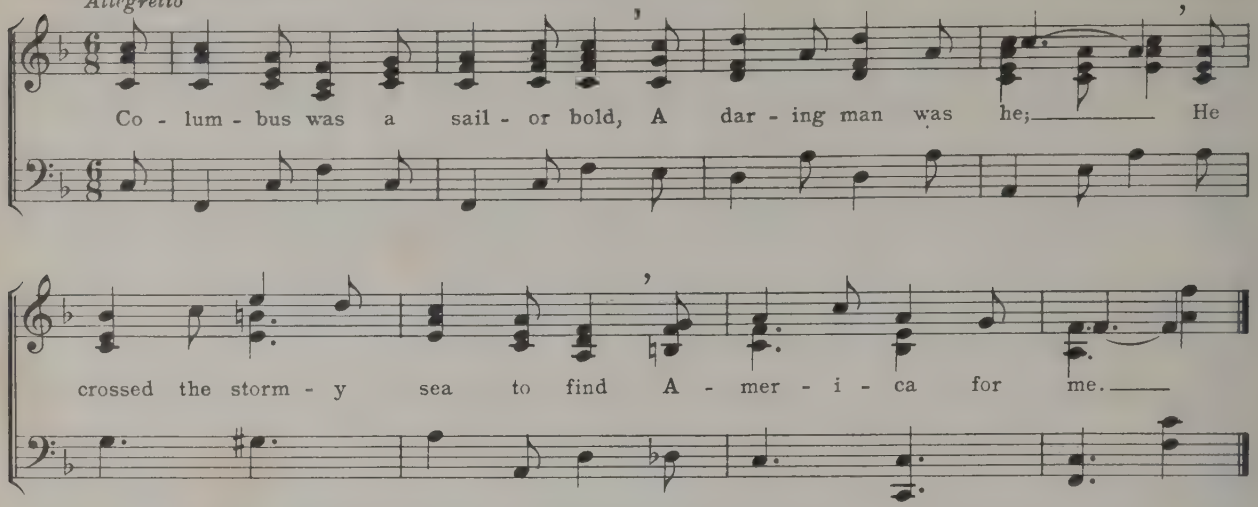
FLORENCE C. FOX — G. A. GRANT-SCHAEFER



Columbus Was a Sailor

BLANCHE JENNINGS THOMPSON — DANIEL PROTHEROE

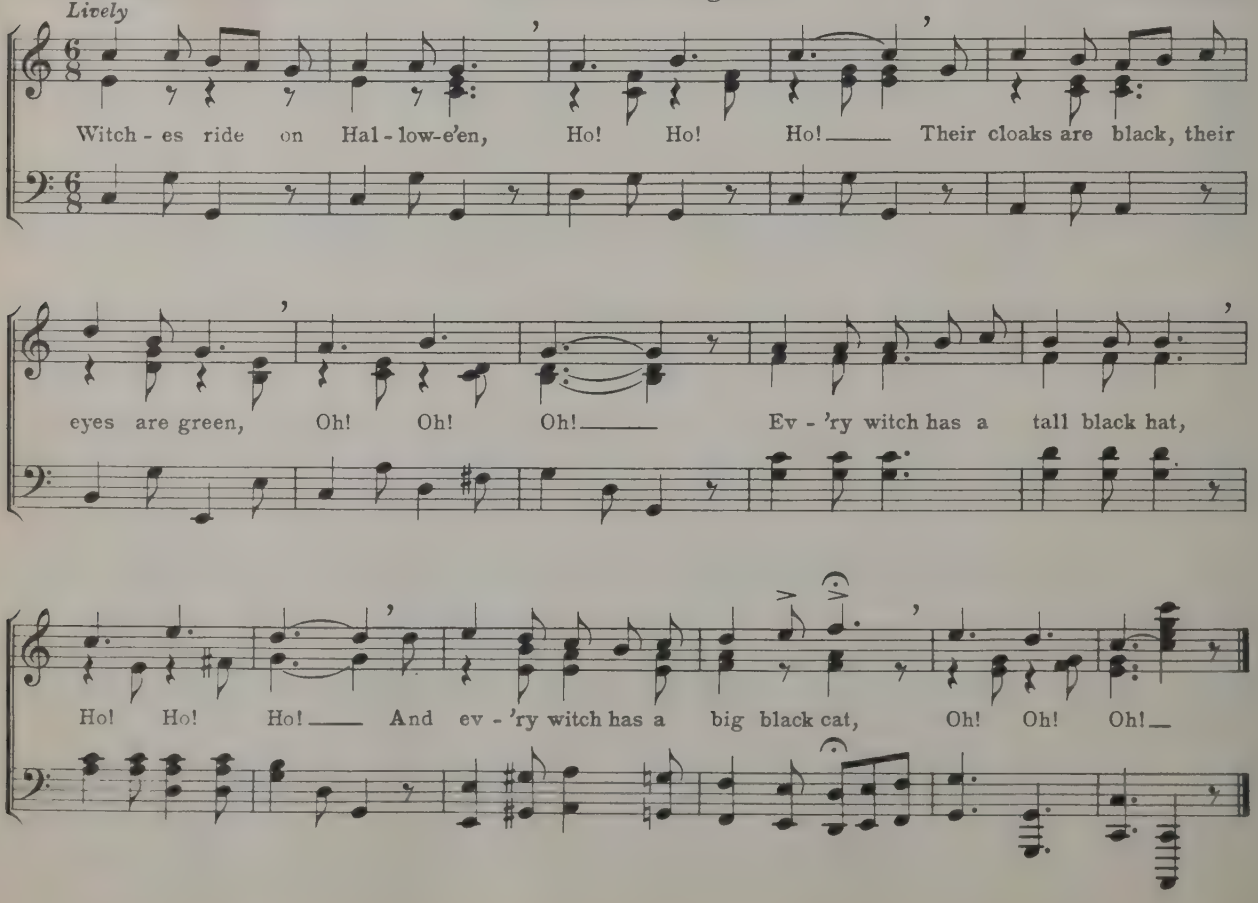
Allegretto



Hallowe'en Night

BLANCHE JENNINGS THOMPSON — ANICE TERHUNE

Lively



Thanksgiving

ANNA M. SHEPARD — GEOFFREY O'HARA

Broadly

Sing a song of thank - ful - ness, For things that make us glad; For

friends we meet and things we eat, For moth - er, home and dad.

Christmas Chimes

OLD SONG — OLD CHRISTMAS SONG

Moderato

Ding, dong, ding, dong, Christ - mas com - ing! Hear the ring - ing chimes!

Ding, dong, ding, dong, Christ - mas com - ing! Hap - pi - est of times!

Christmas Day

MABEL E. BRAY — DANIEL PROTHEROE

Moderato

f

Bells and drums and sol - diers tall, Dolls and en - gines, gifts for all,

Hol - ly wreaths and rib - bons gay, Make a mer - ry Christ - mas Day.

A Christmas Song

VIRGINIA BAKER — OSBOURNE McCONATHY

Simply

Sing a song of Christ-mas, A cake full of plums, Four and twen-ty snow-birds To pick up the crumbs; Stock-ings full of can-dy, Books and games and toys, Is-n't it a mer-ry time For lit-tle girls and boys?

Kris Kringle's Travels

SUSIE M. BEST — G. A. GRANT-SCHAEFER

Vivace *mf*

A jol-ly old fel-low is Mis-ter Kris Krin-gle; He's com-ing! He's com-ing! Just hear his bells jin-gle.

Dancing Doll

(Christmas Toys)

ED. POLDINI

Tempo di Valse

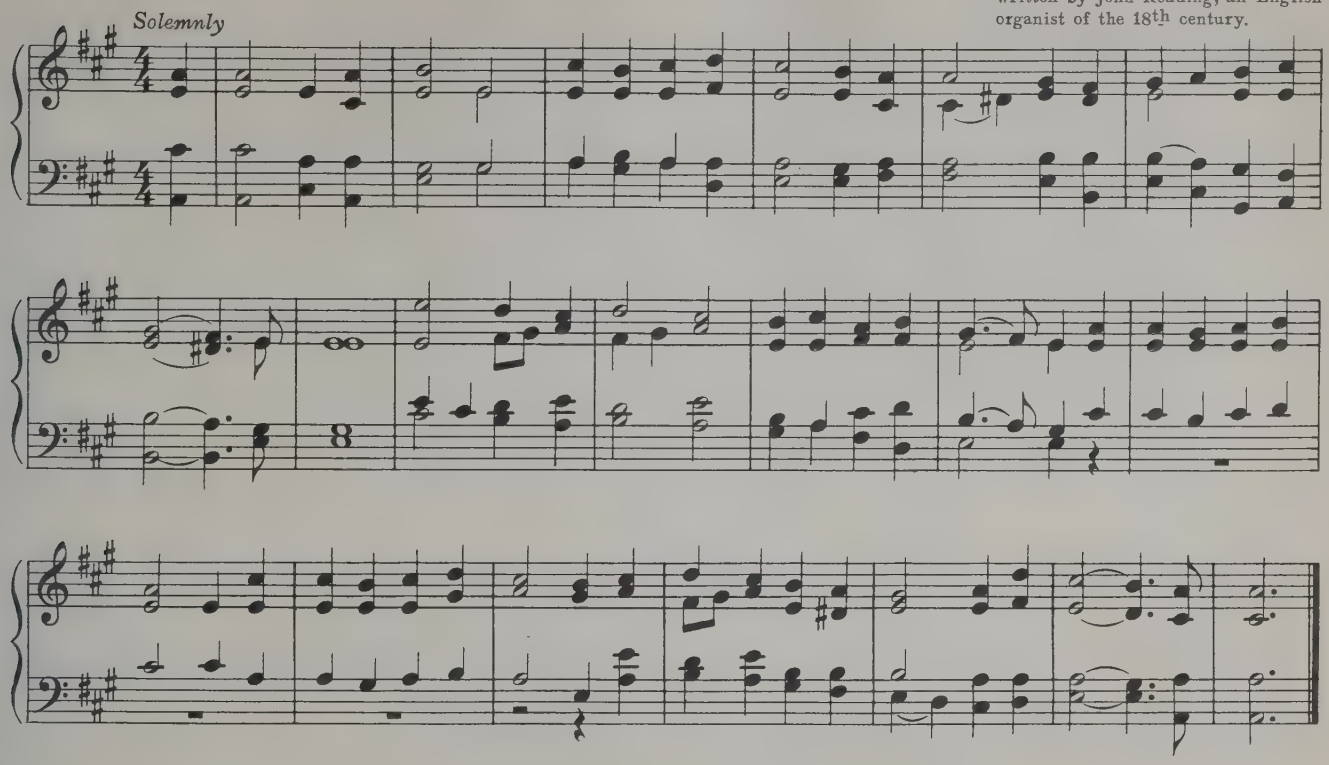
mf *p scherzando* *mf*

Ped. * Ped. * Ped. * Ped. simile

p *mf* *cresc.* *f*

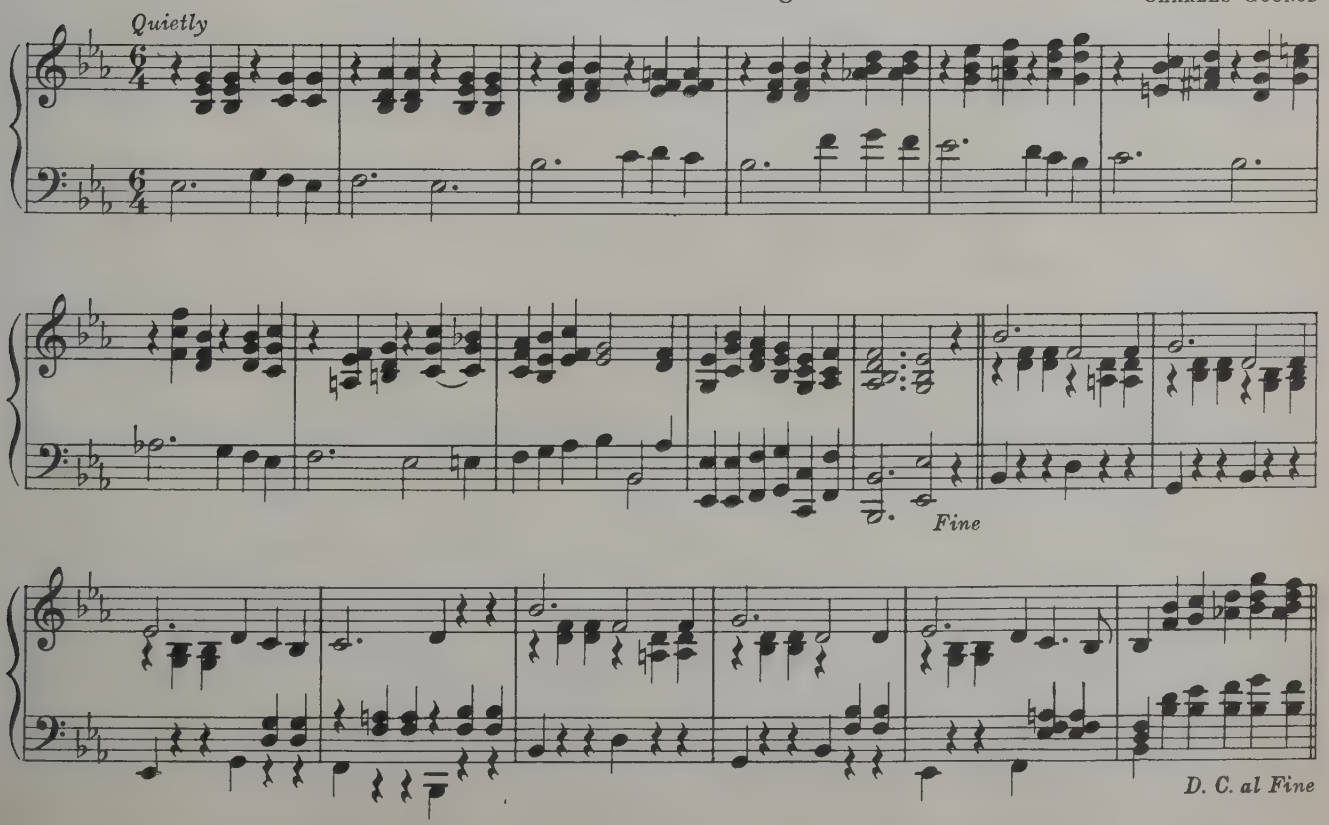
Adeste Fideles
(Christmas Processional)

It is supposed that this hymn was written by John Reading, an English organist of the 18th century.



Nazareth
(For the Christmas Program)

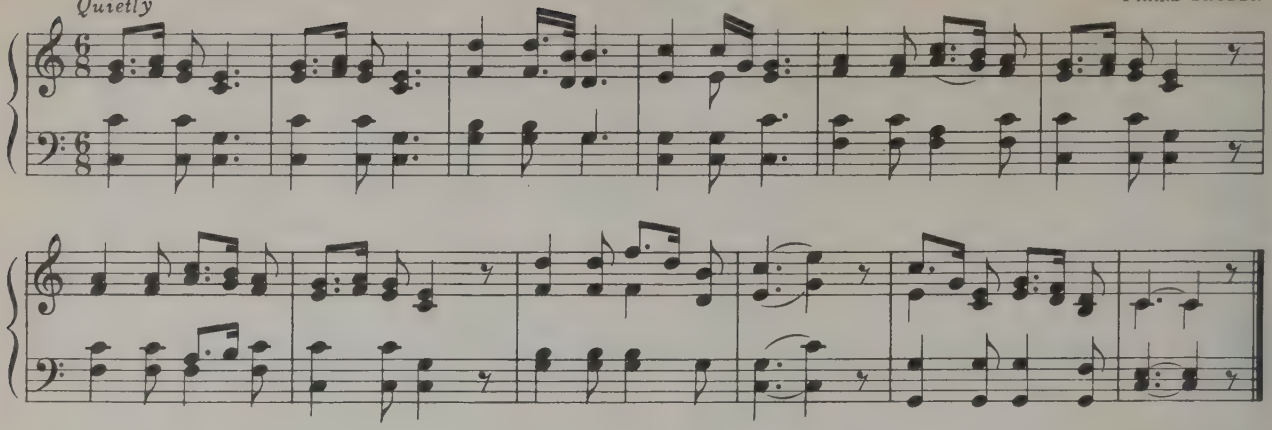
CHARLES GOUNOD



Silent Night

FRANZ GRUBER

Quietly



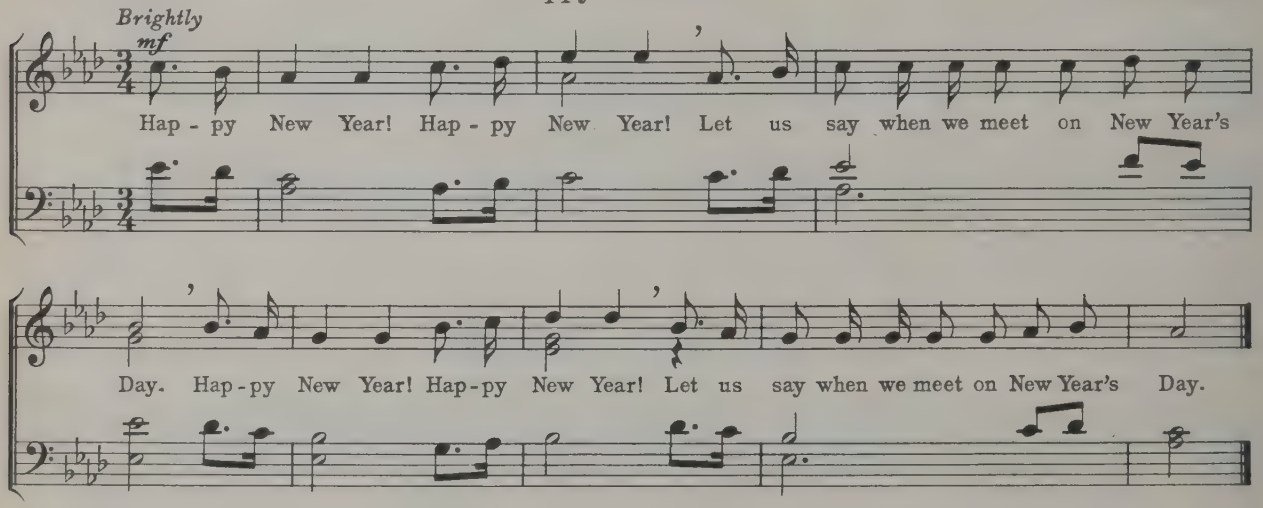
Happy New Year

ANNA M. SHEPARD

G. A. GRANT-SCHAEFER

Brightly

mf

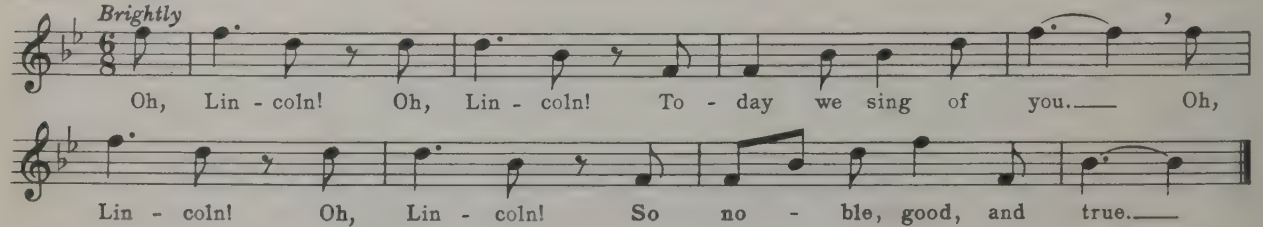


Abraham Lincoln

MABEL E. BRAY

BUGLE CALL

Brightly

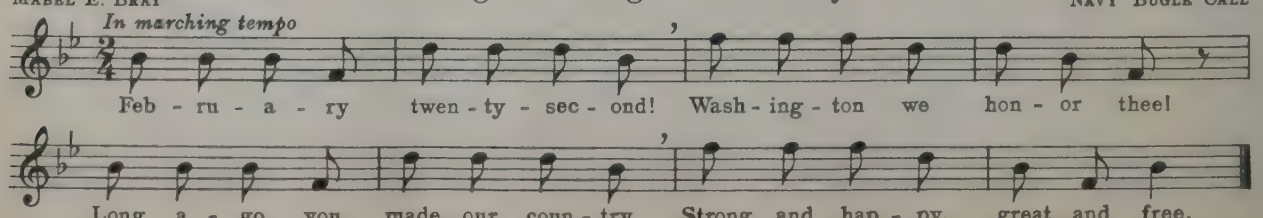


George Washington's Birthday

MABEL E. BRAY

NAVY BUGLE CALL

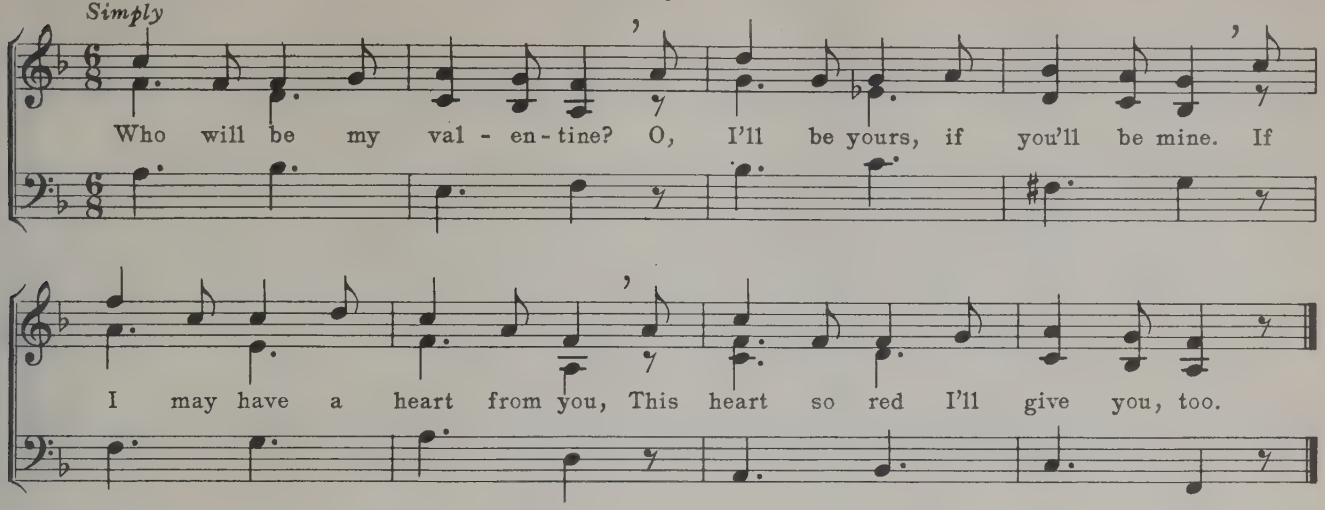
In marching tempo



Who'll Be My Valentine?

VERNETTA F. DECKER — MABEL E. BRAY

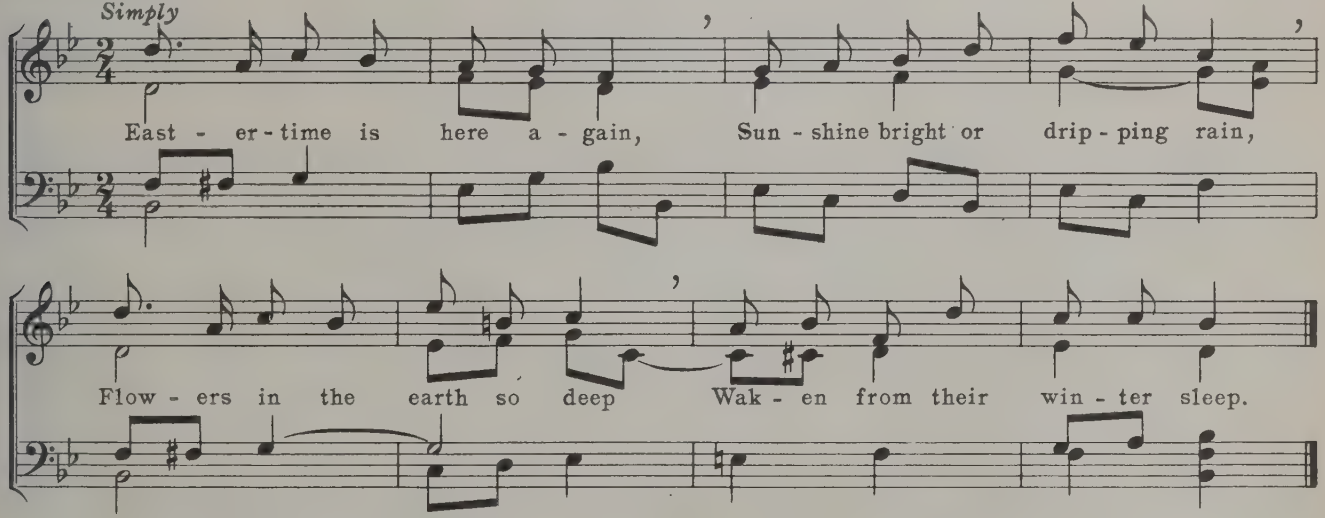
Simply



Easter-Time

ANNA M. SHEPARD — GEORGE L. WRIGHT

Simply

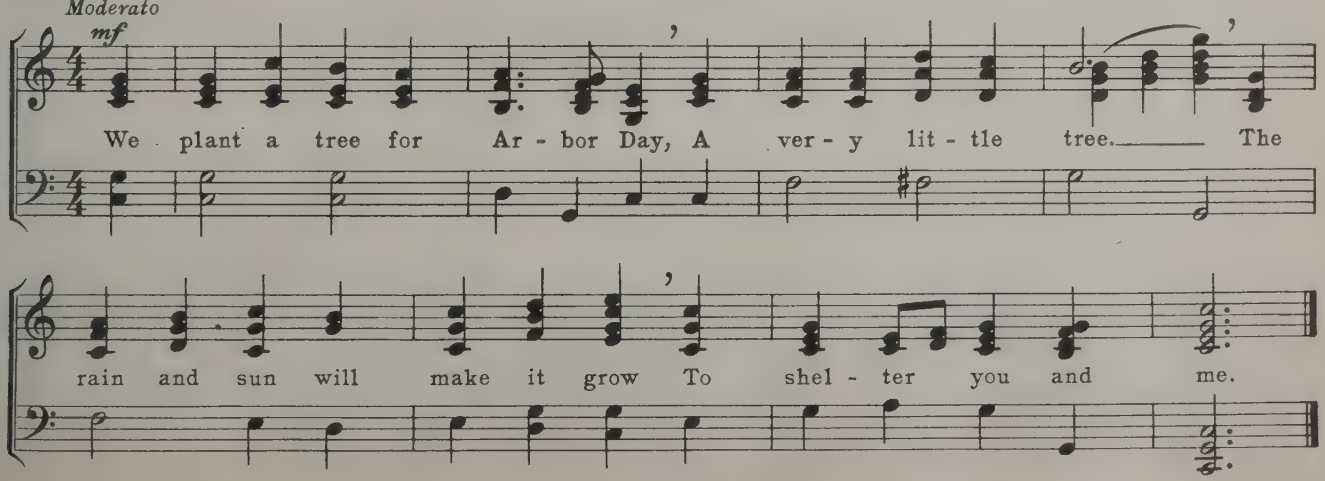


Arbor Day

VERNETTA F. DECKER — DANIEL PROTHEROE

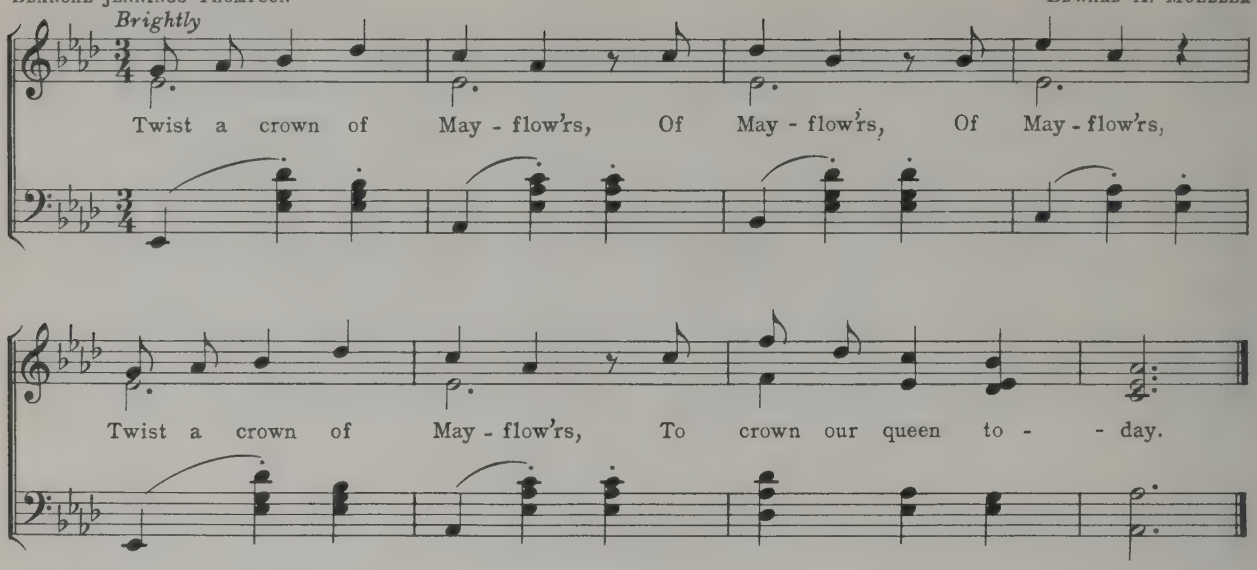
Moderato

mf



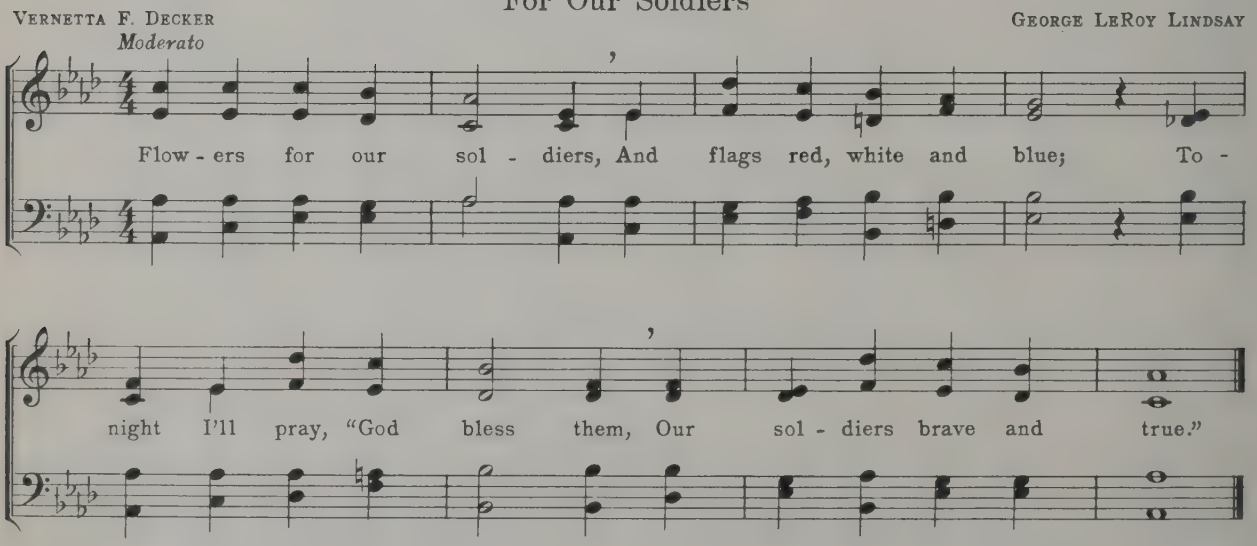
May Day

BLANCHE JENNINGS THOMPSON — EDWARD A. MUELLER



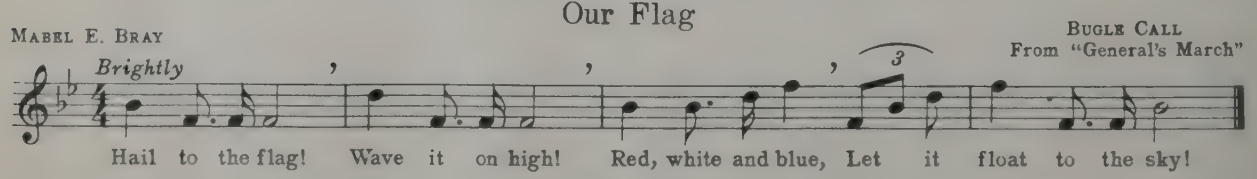
For Our Soldiers

VERNETTA F. DECKER — GEORGE LEROY LINDSAY



Our Flag

MABEL E. BRAY — BUGLE CALL From "General's March"



Birthday Song

BLANCHE JENNINGS THOMPSON

DANIEL PROTHEROE

Moderato

mf

Hap - py Birth - day! Hap - py Birth - day! May the skies be

blue, May the sun - shine fol - low you all the whole year through.

Baby's Birthday

AGNES CHOATE WONSON

W. OTTO MIESSNER

Brightly

Ba - - by, see, a cake for you, It's your

Ped. *sempre*

birth - day, you are two! Moth - er, will you cut a

slice, If we both act grown - up and nice?

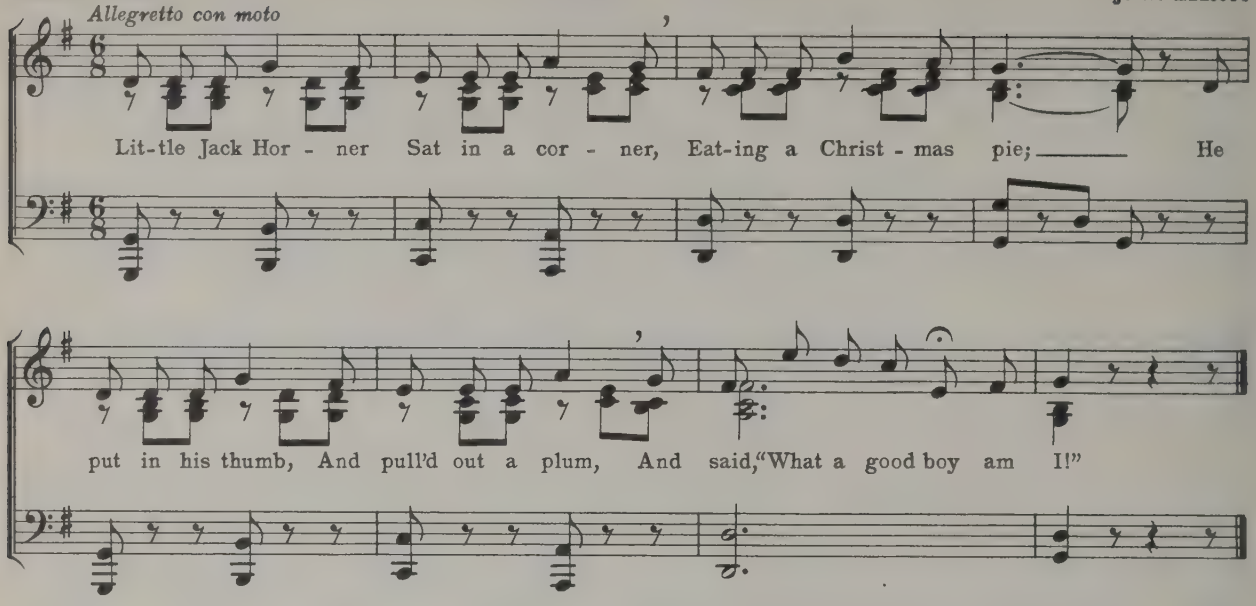
Ped.

Little Jack Horner

MOTHER GOOSE

J. W. ELLIOTT

Allegretto con moto

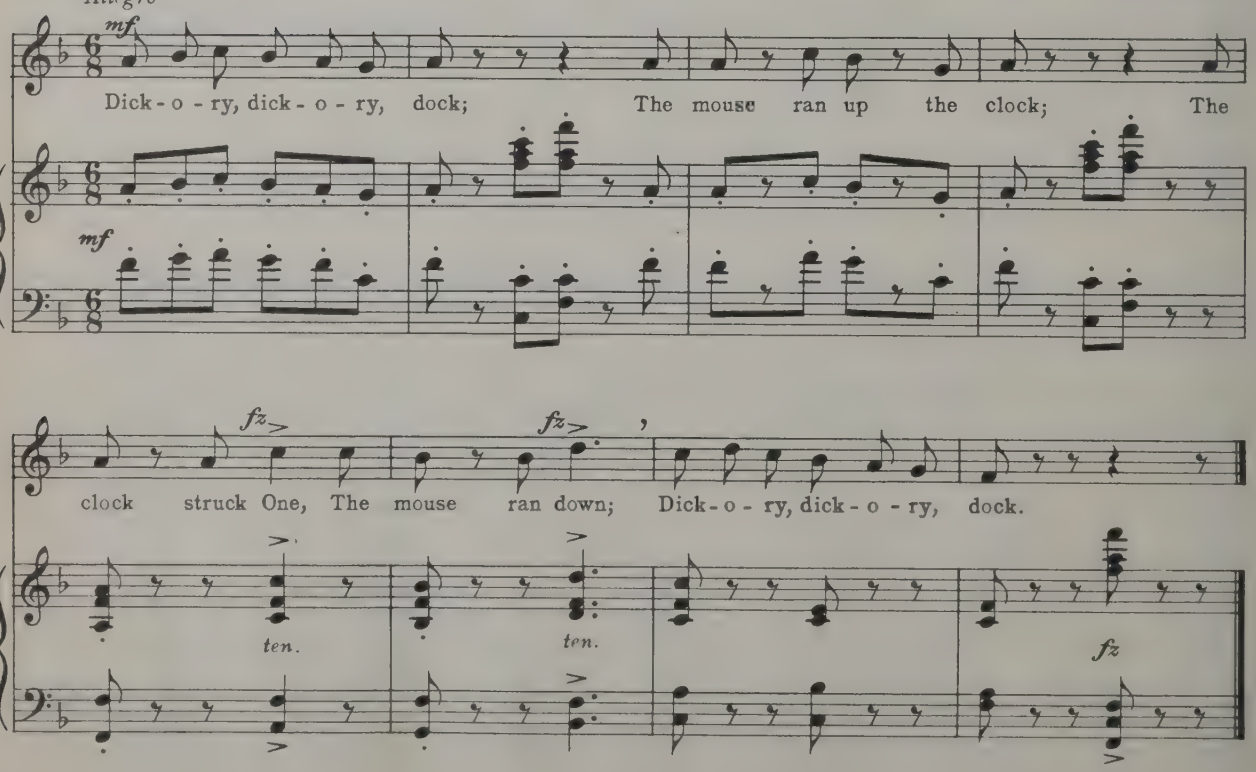


Dickory, Dickory, Dock

MOTHER GOOSE

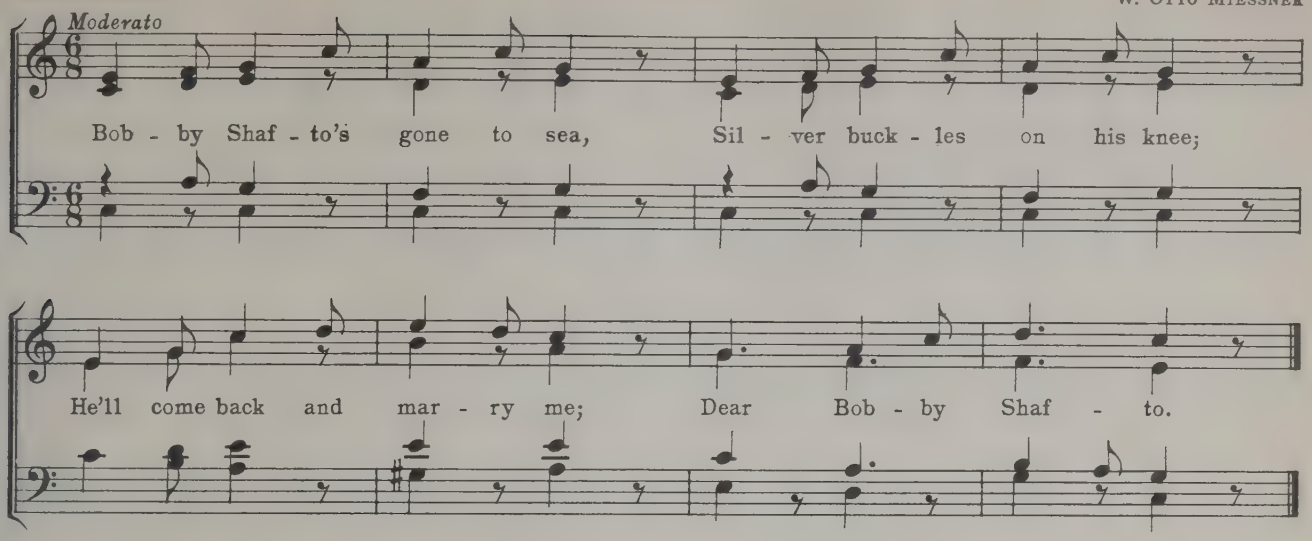
J. W. ELLIOTT

Allegro



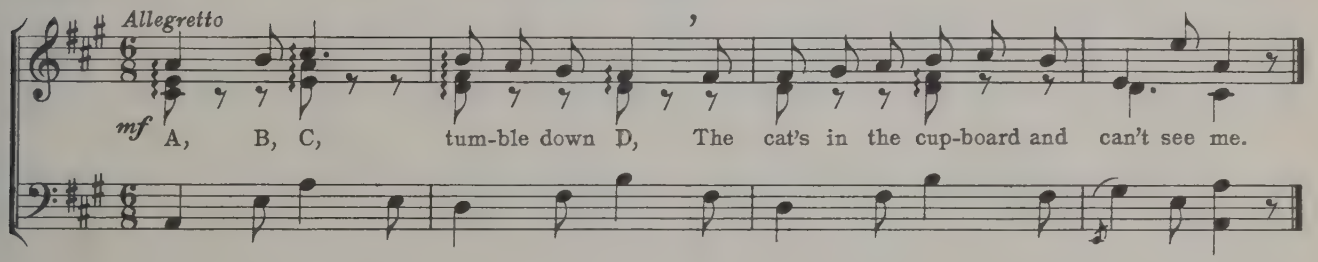
Bobby Shafto

MOTHER GOOSE — W. OTTO MIESSNER



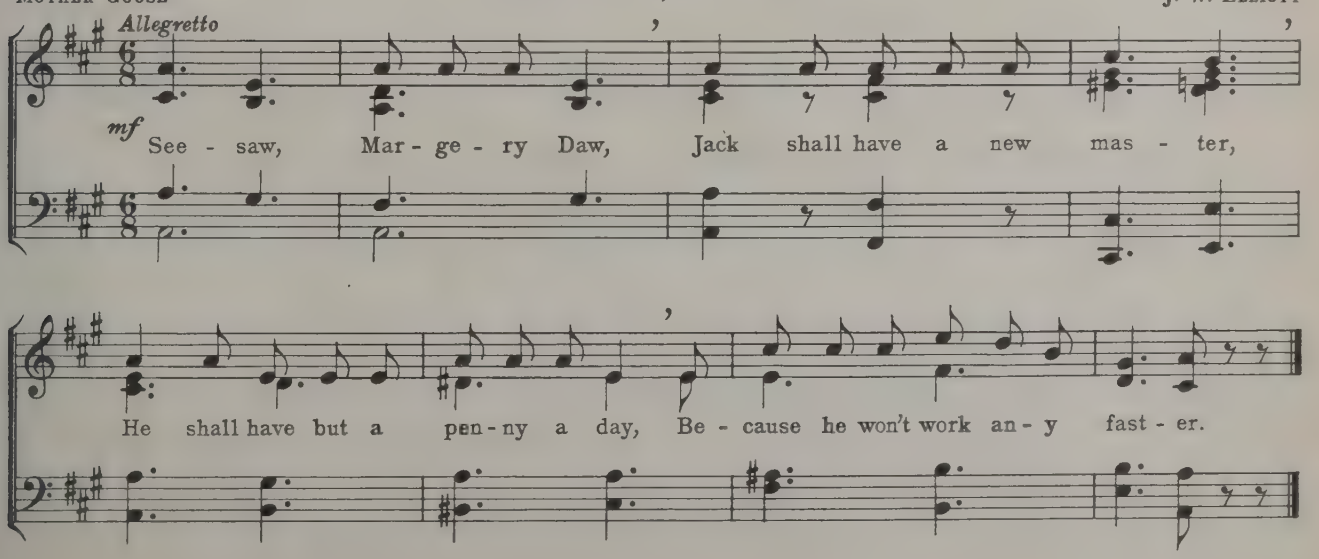
A, B, C, tumble down D

MOTHER GOOSE — J. W. ELLIOTT



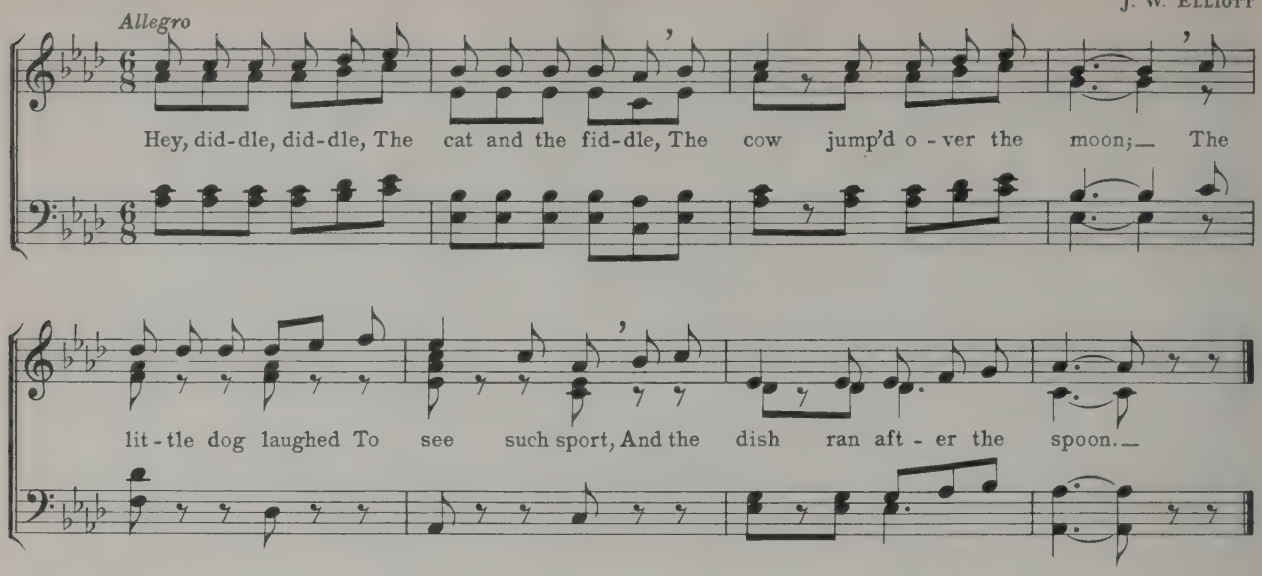
See-saw, Margery Daw

MOTHER GOOSE — J. W. ELLIOTT



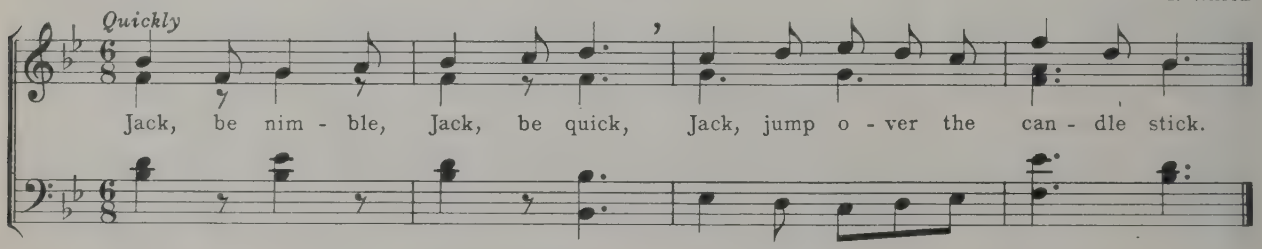
Hey, Diddle Diddle

MOTHER GOOSE — J. W. ELLIOTT



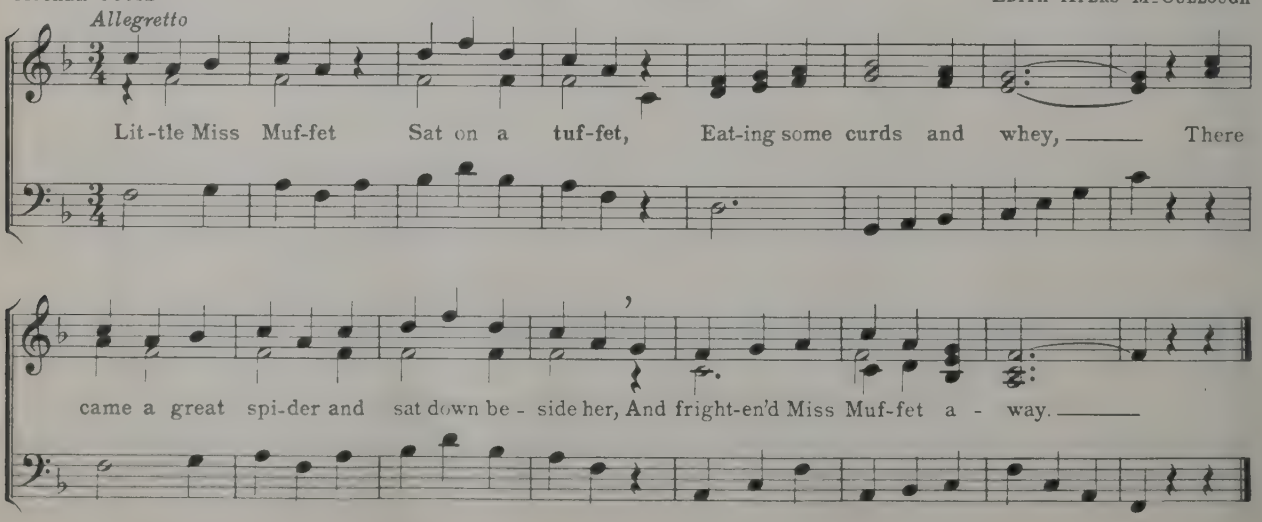
Jack Be Nimble

MOTHER GOOSE — WILLIAM A. WHITE



Little Miss Muffet

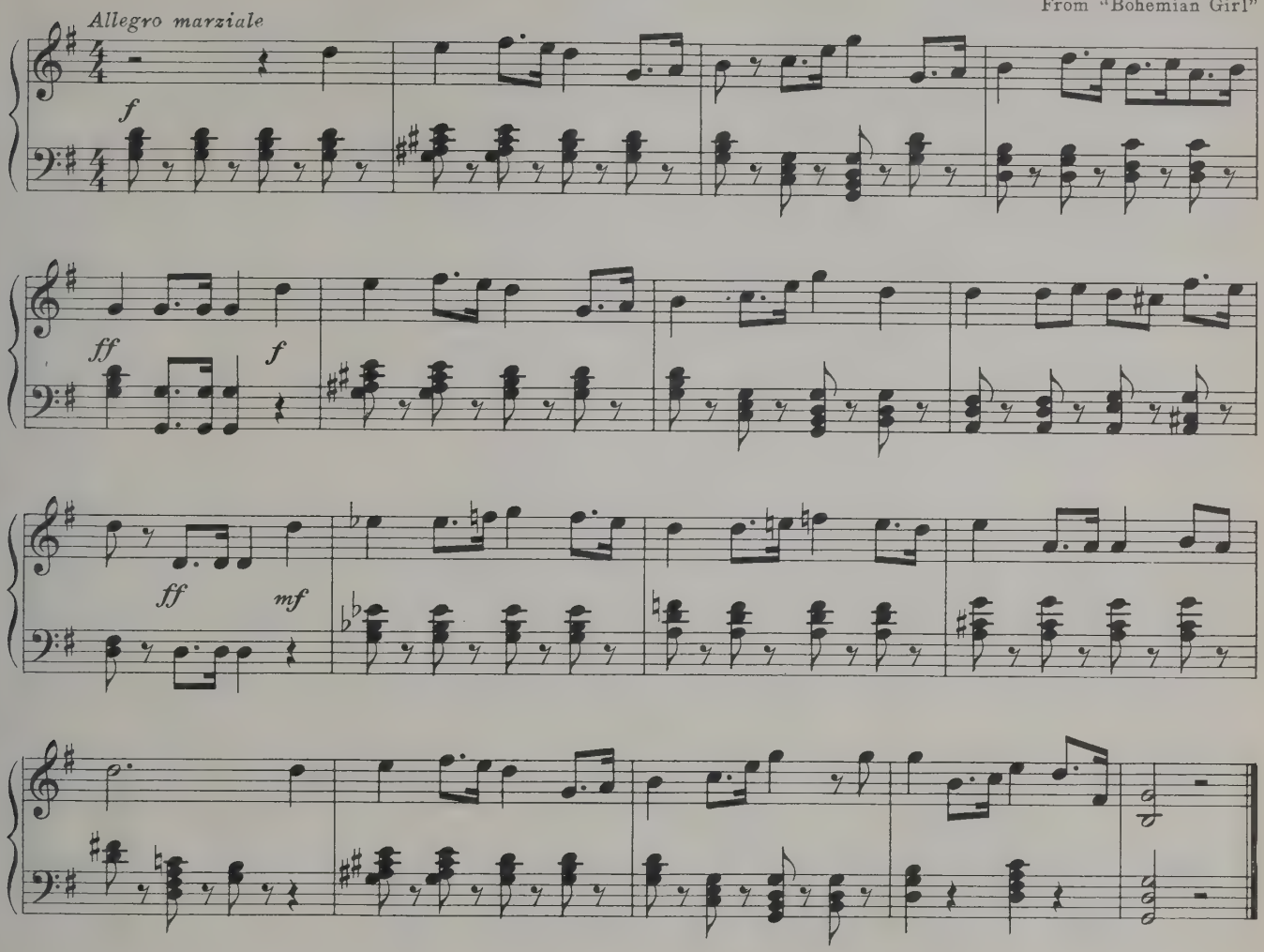
MOTHER GOOSE — EDITH AYERS McCULLOUGH



The Fair Land of Poland

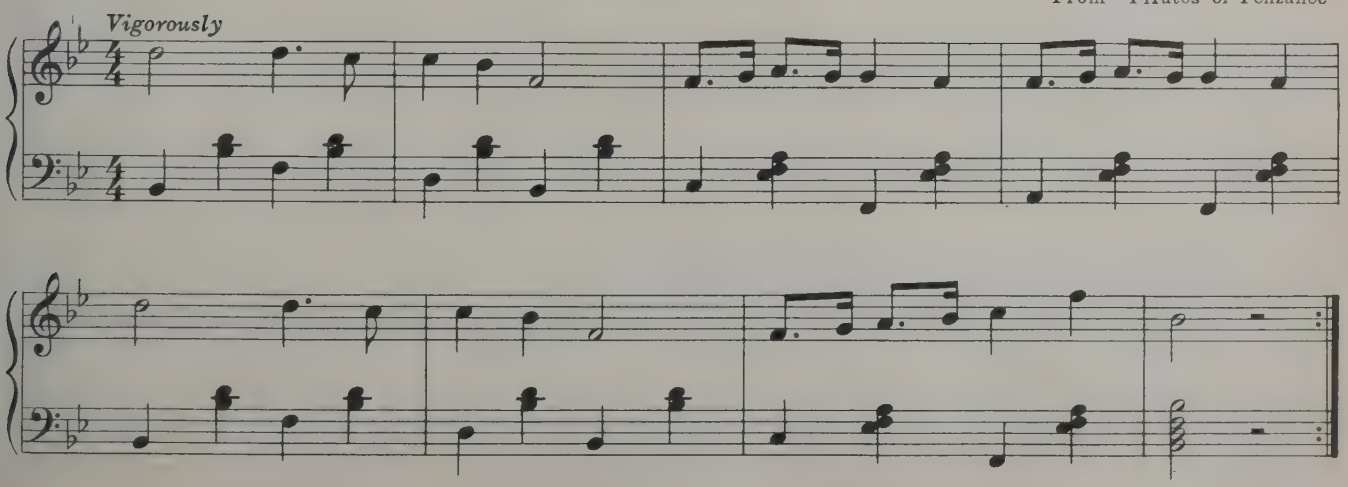
(March)

MICHAEL BALFE
From "Bohemian Girl"



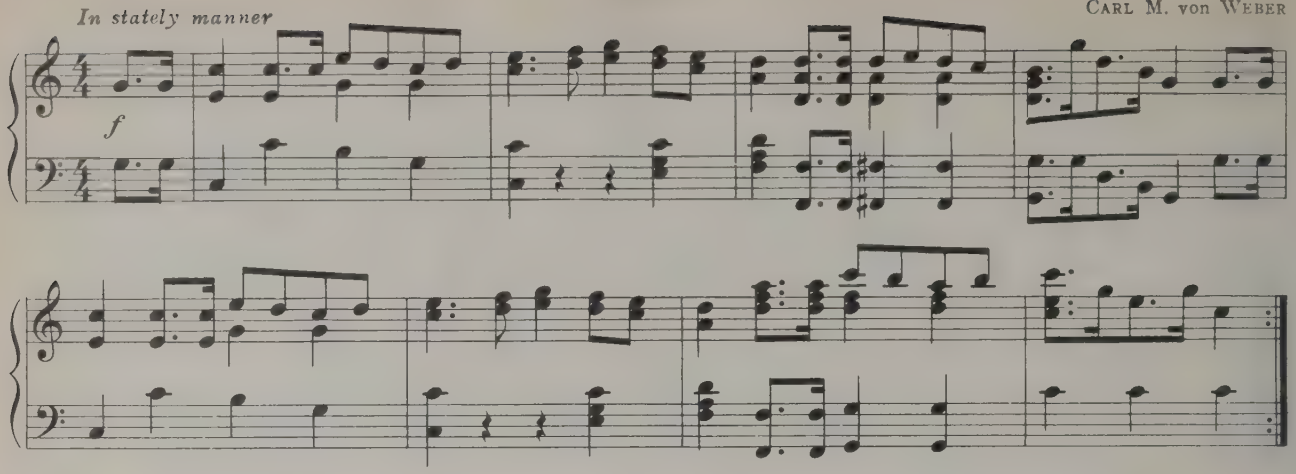
Pirates' March

ARTHUR SULLIVAN
From "Pirates of Penzance"



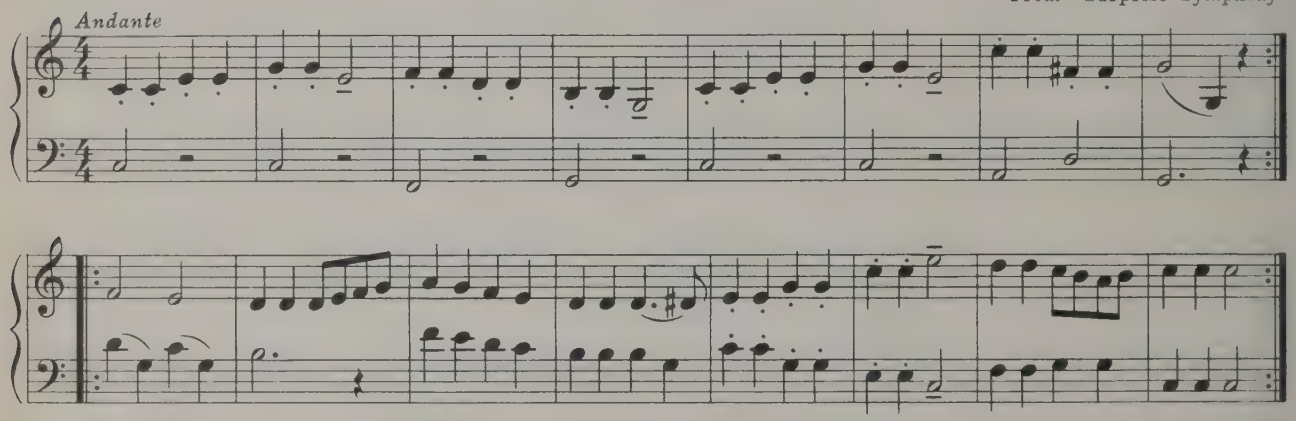
March

CARL M. von WEBER



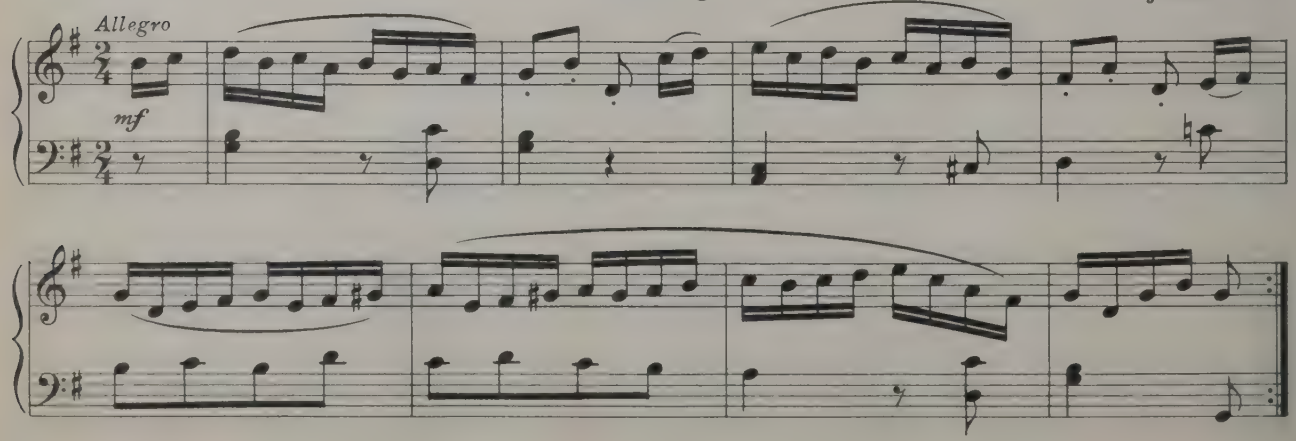
Andante
(Lightly Stepping)

FRANZ JOSEPH HAYDN
From "Surprise Symphony"



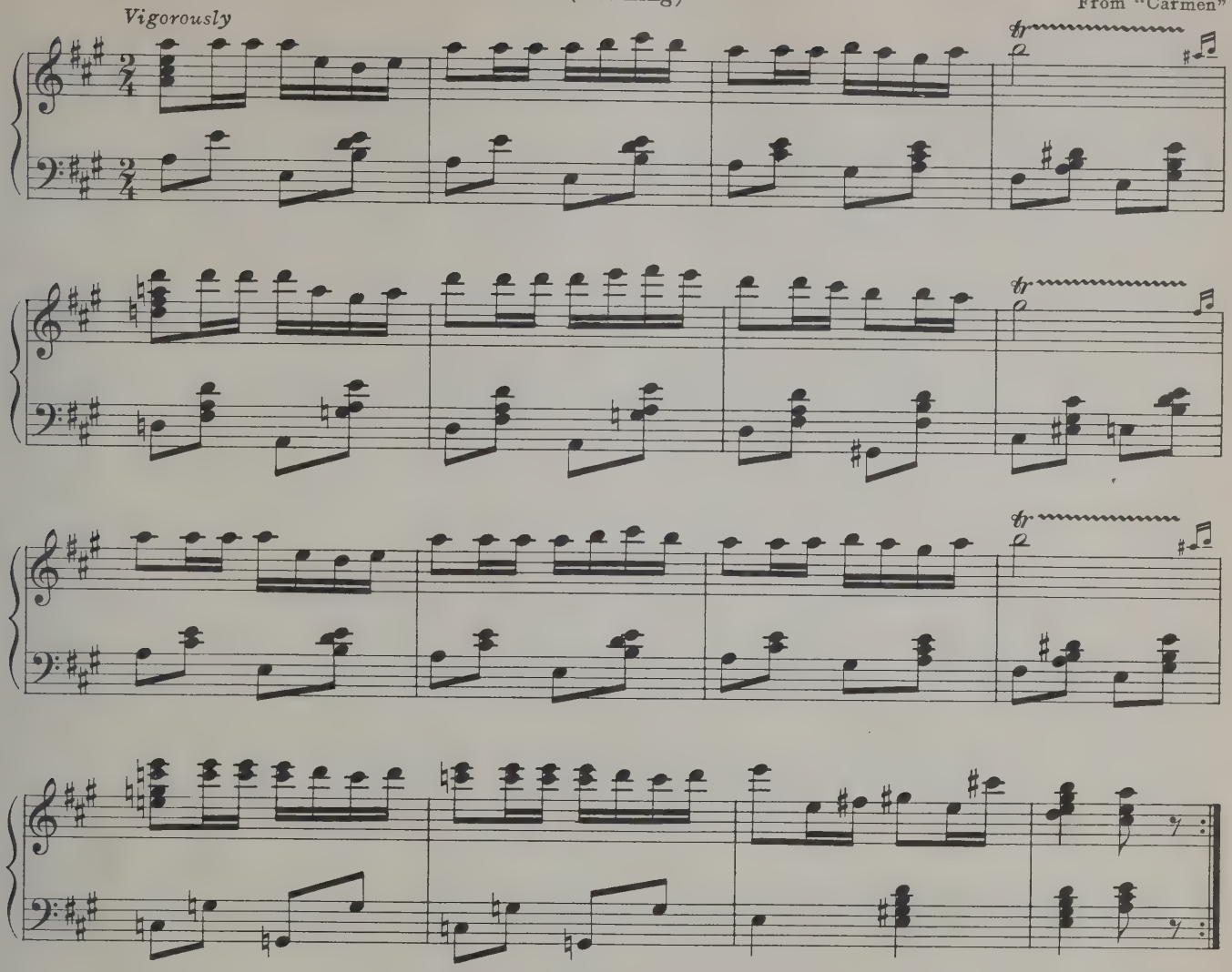
Gipsy Rondo
(Running)

FRANZ JOSEPH HAYDN



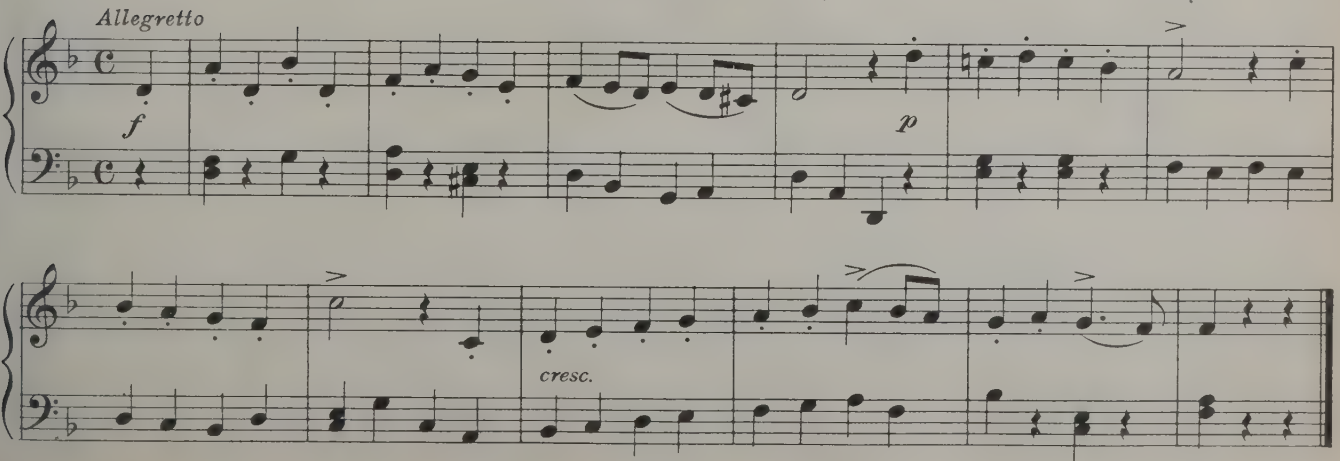
March
(Running)

GEORGES BIZET
From "Carmen"



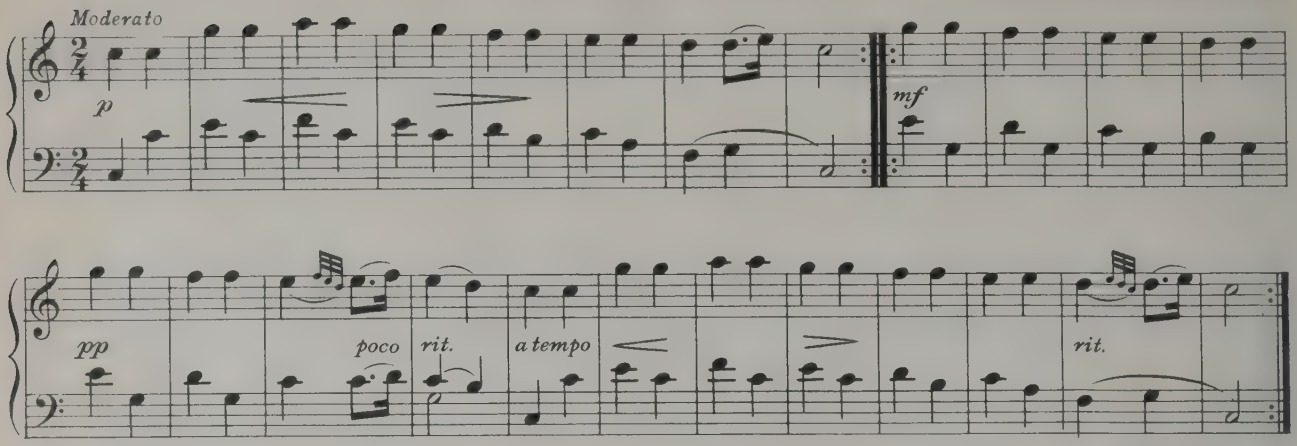
Allemande
(Jumping and Hopping)

FRANÇOIS COUPERIN



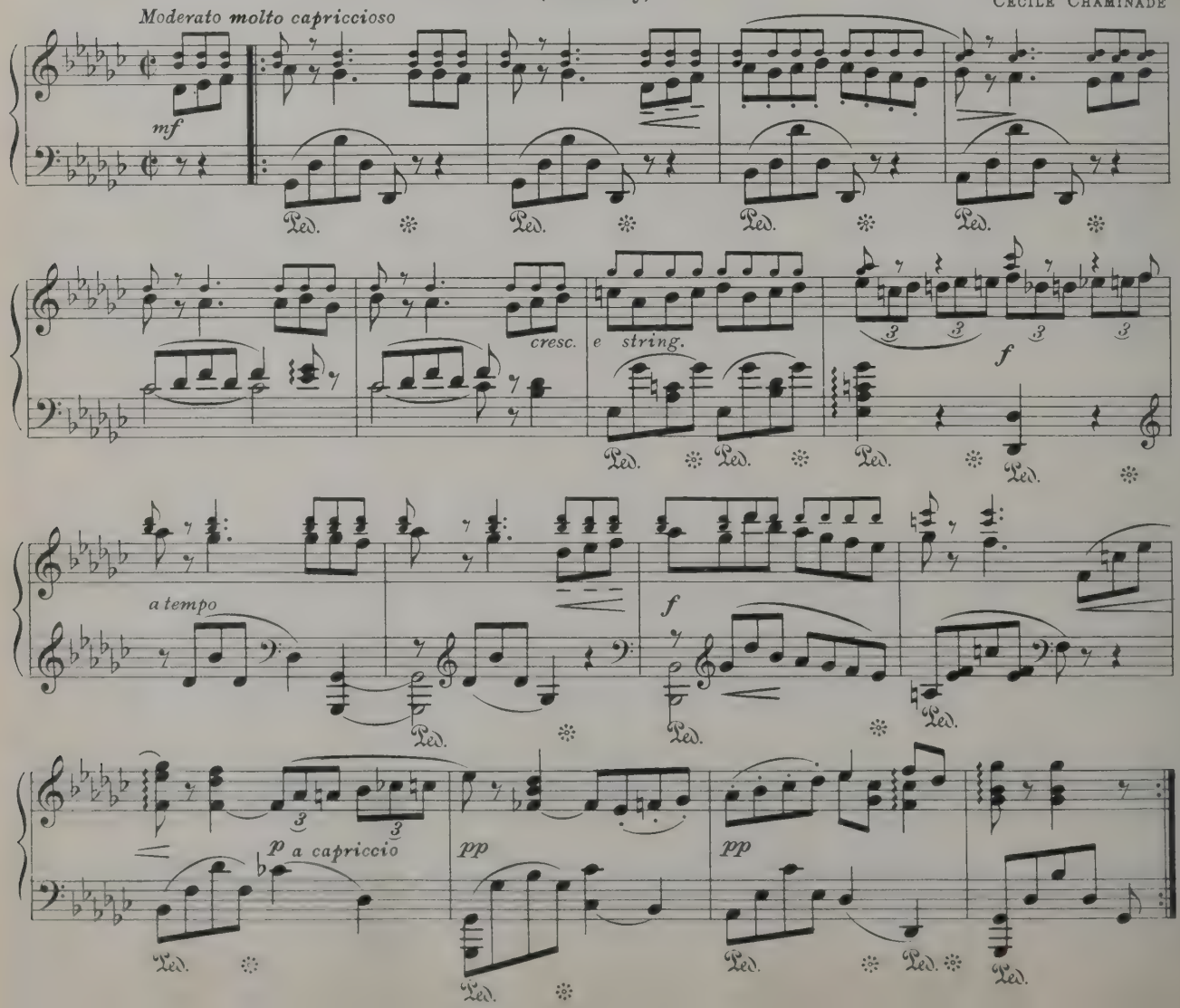
Variations on a French Melody
(Hopping and Jumping)

WOLFGANG AMADEUS MOZART



The Flatterer
(Butterfly)

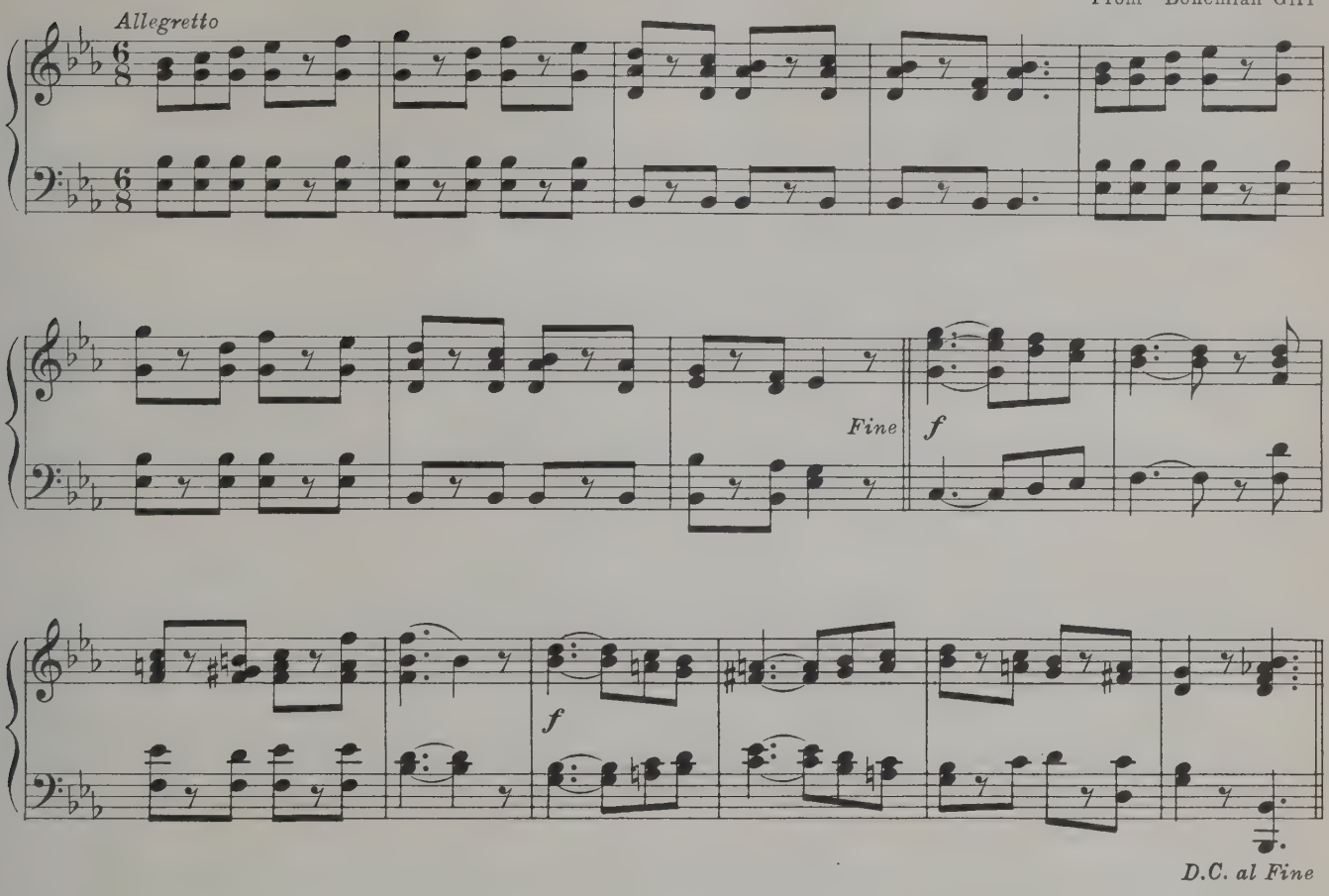
CECILE CHAMINADE



Happy and Light of Heart

(Skipping)

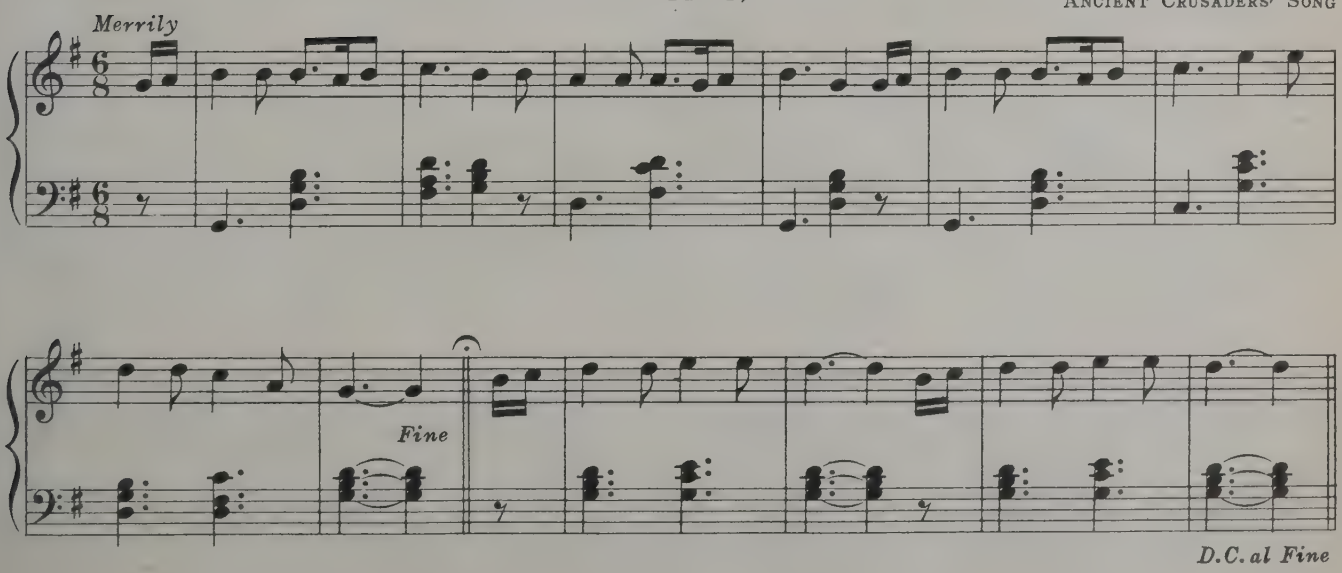
MICHAEL BALFE
From "Bohemian Girl"



Malbrough Has Gone to War

(Skipping)

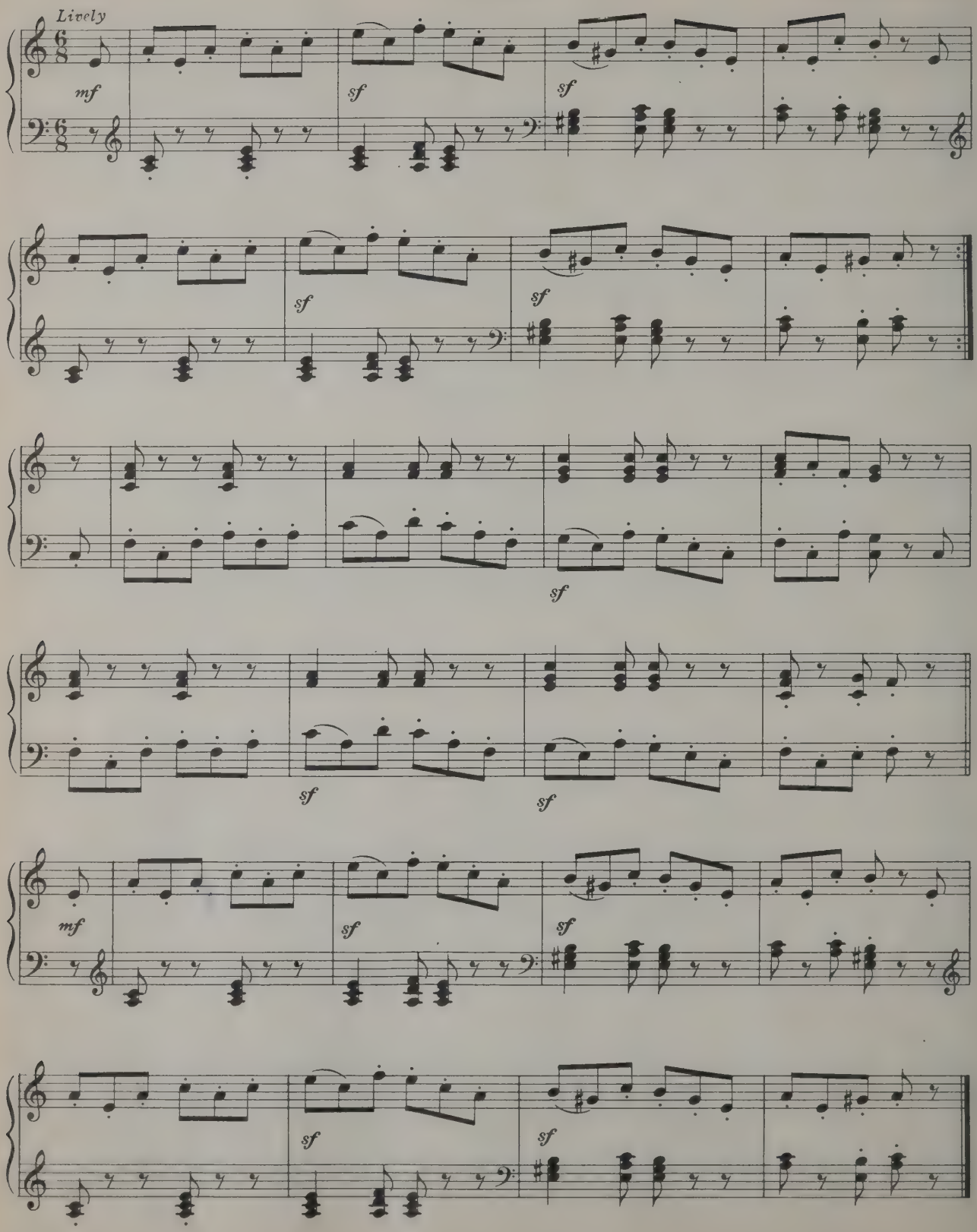
ANCIENT CRUSADERS' SONG



The Wild Rider

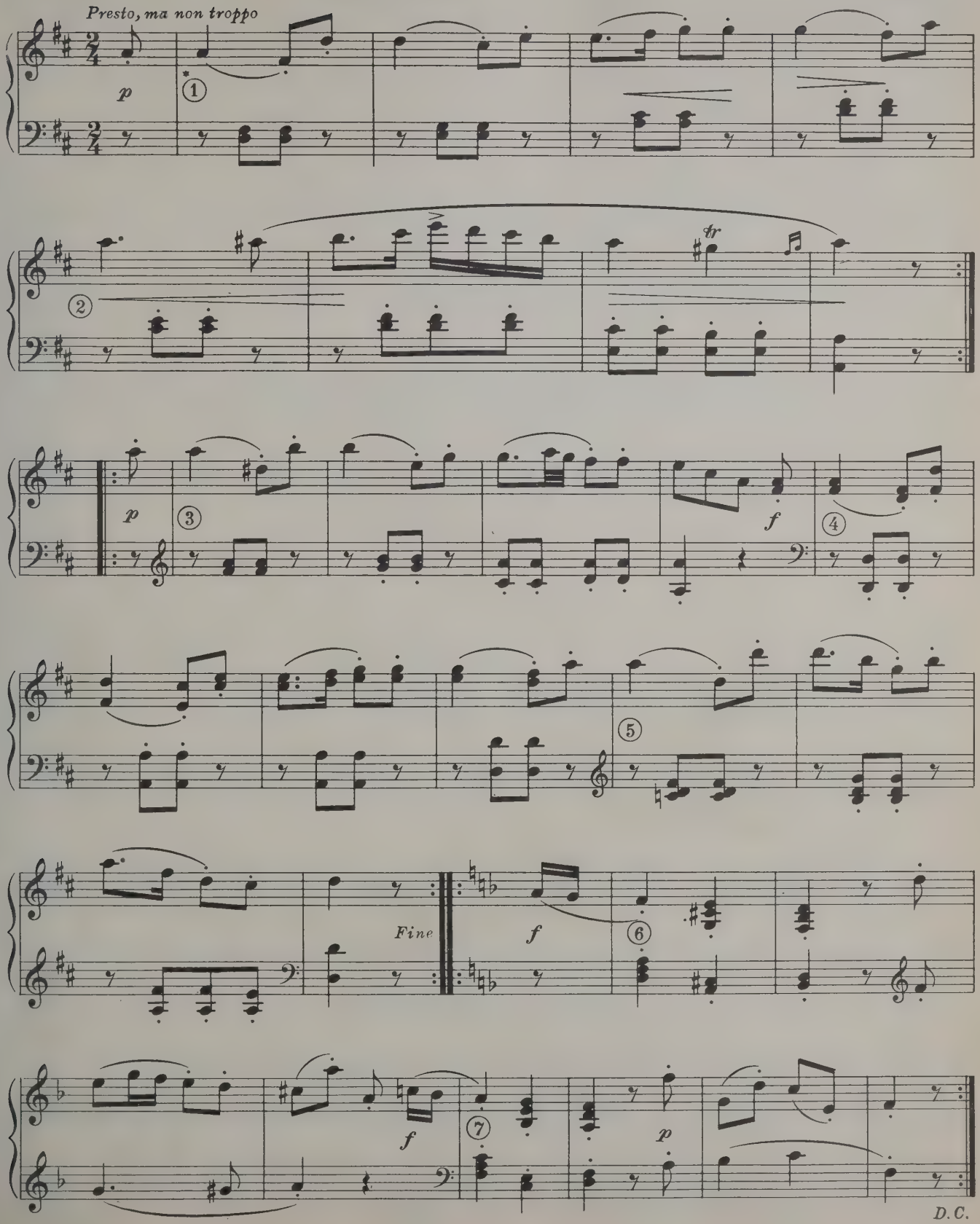
(Galloping)

ROBERT SCHUMANN



Finale from Sonata in D

FRANZ JOSEPH HAYDN

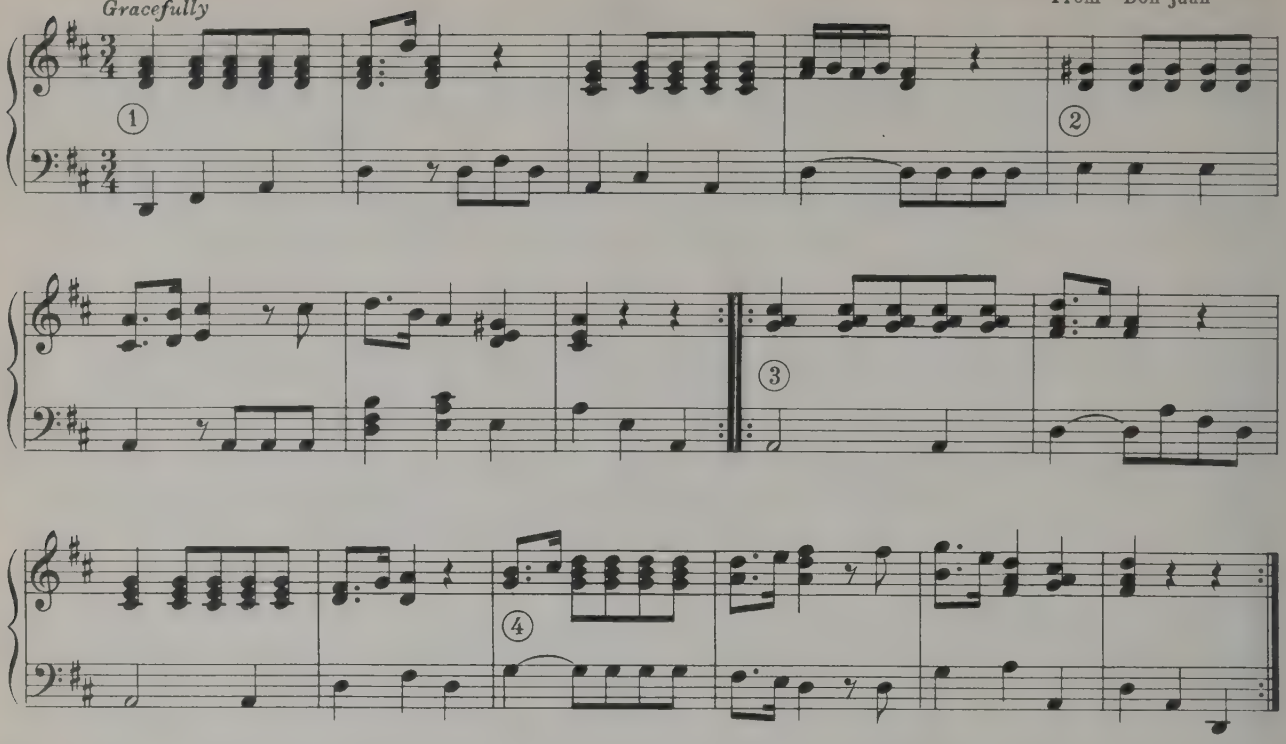


* See page

Minuet

WOLFGANG AMADEUS MOZART
From "Don Juan"

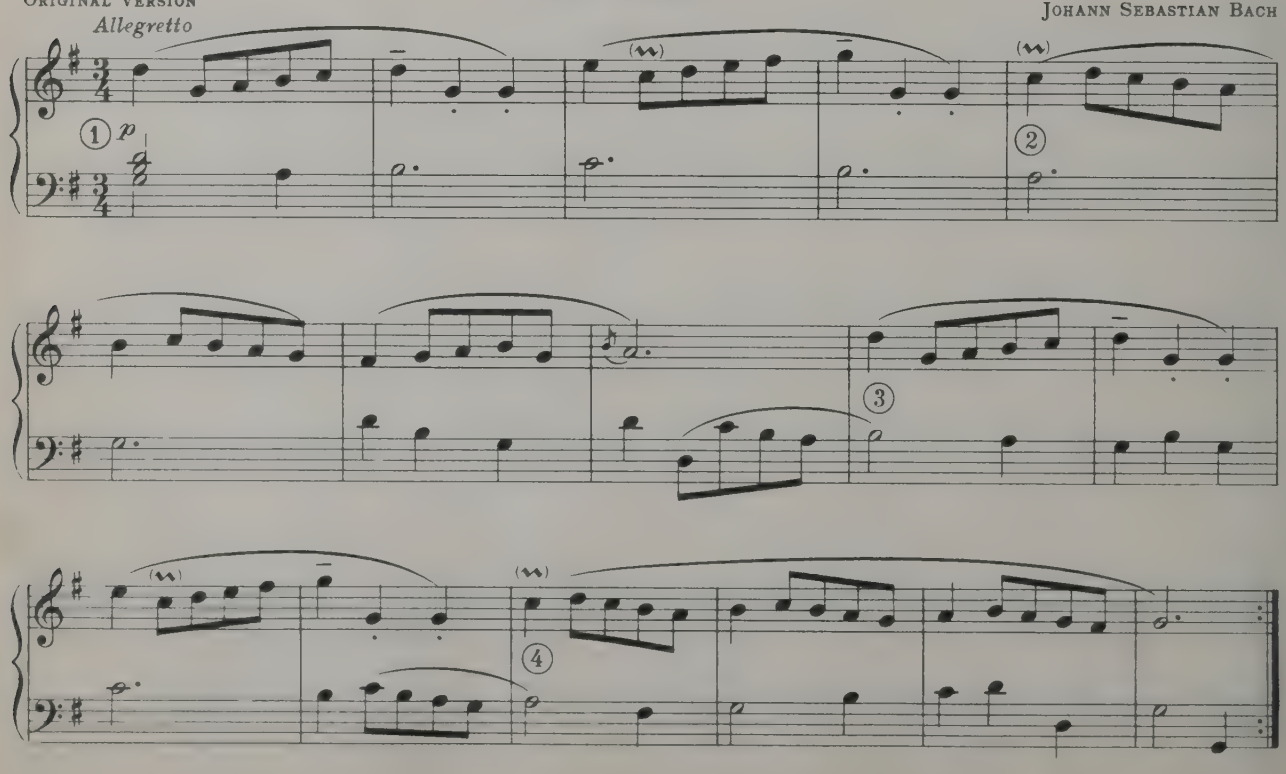
Gracefully

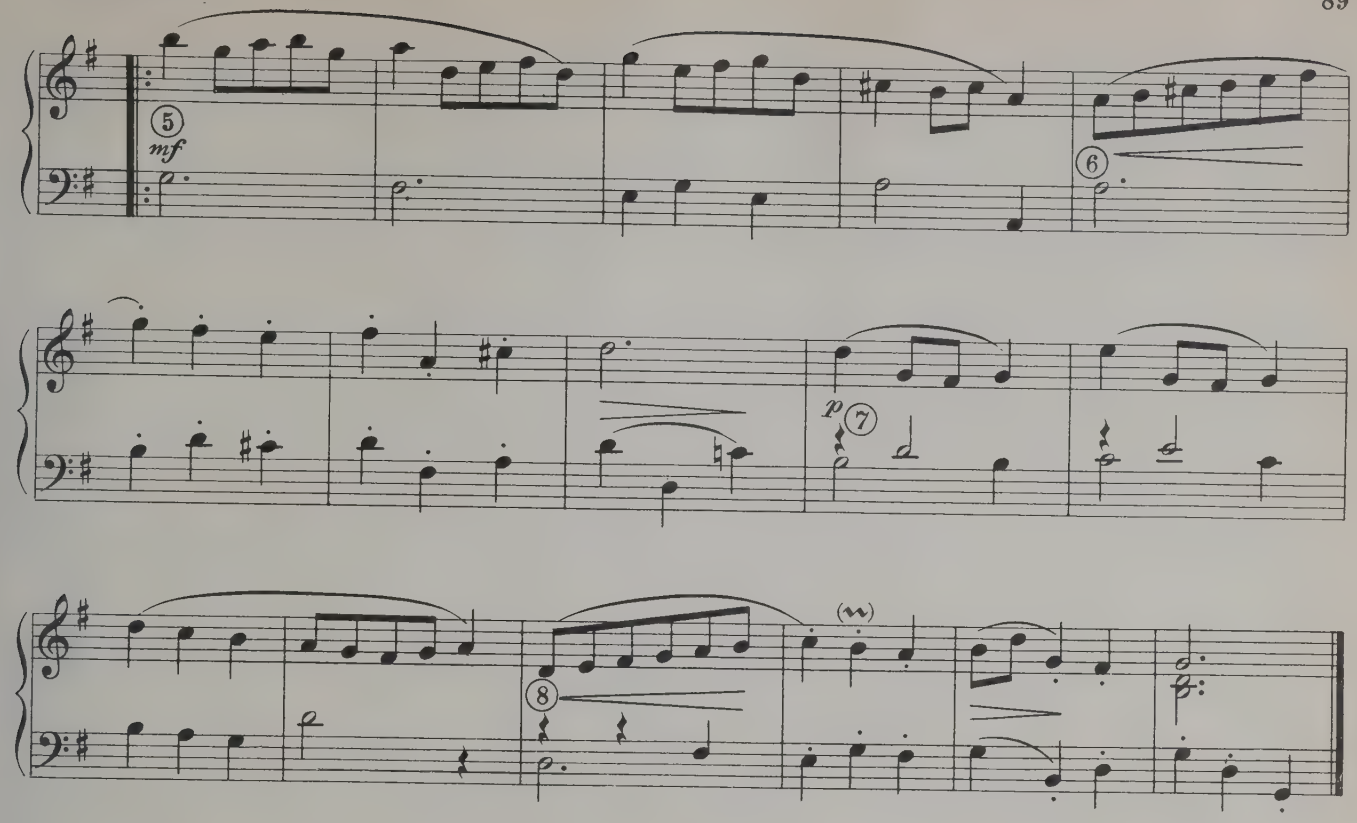


Little Minuet in G

ORIGINAL VERSION
Allegretto

JOHANN SEBASTIAN BACH

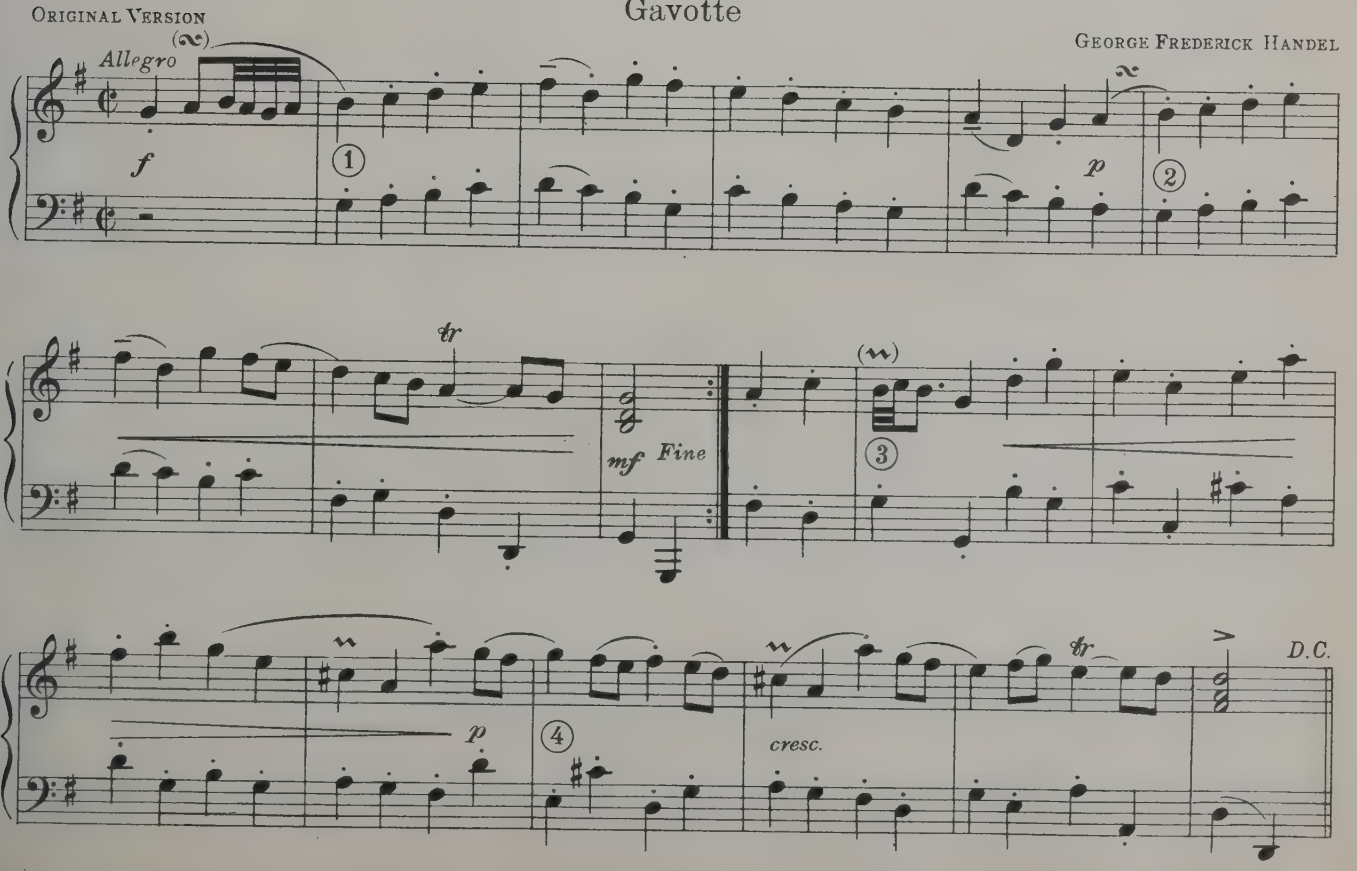




Gavotte

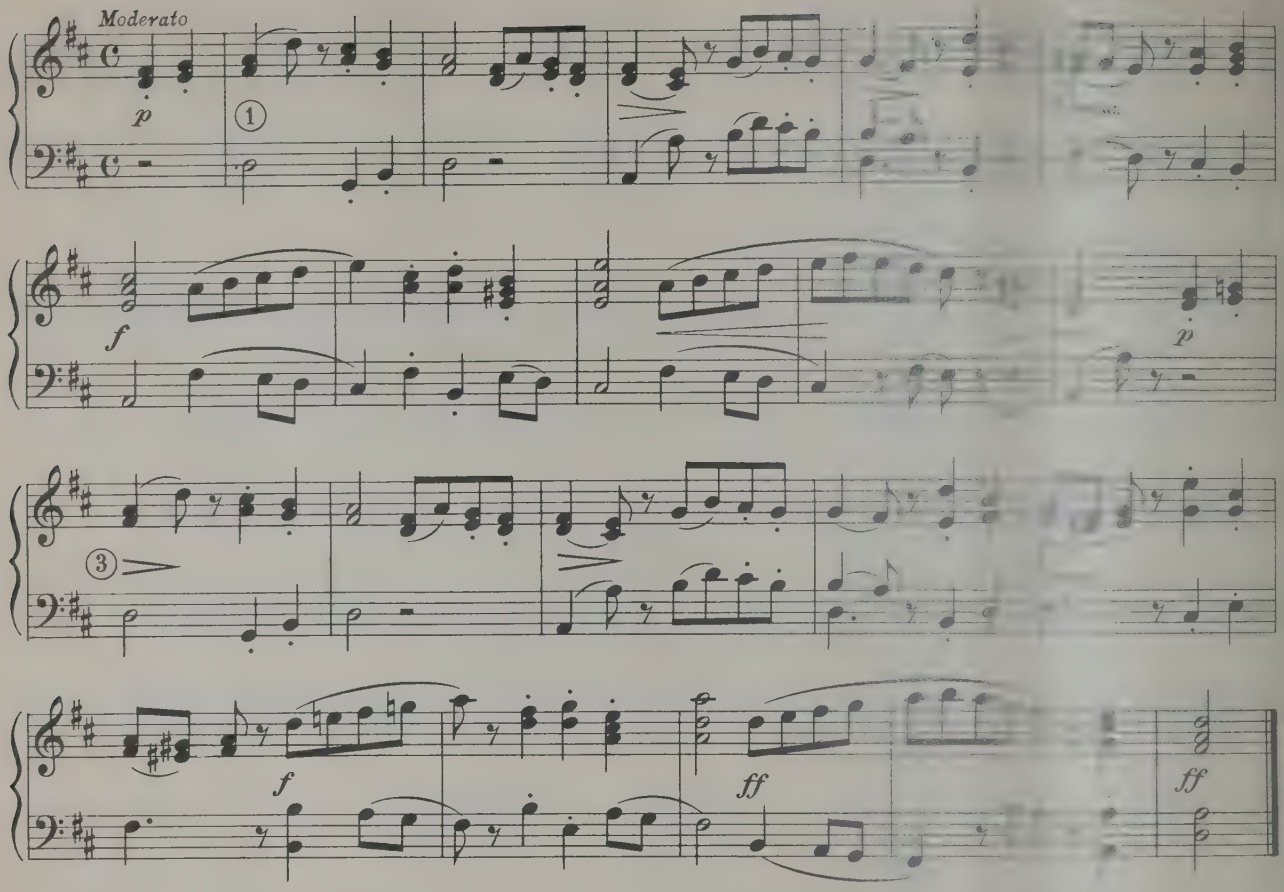
ORIGINAL VERSION

GEORGE FREDERICK HANDEL



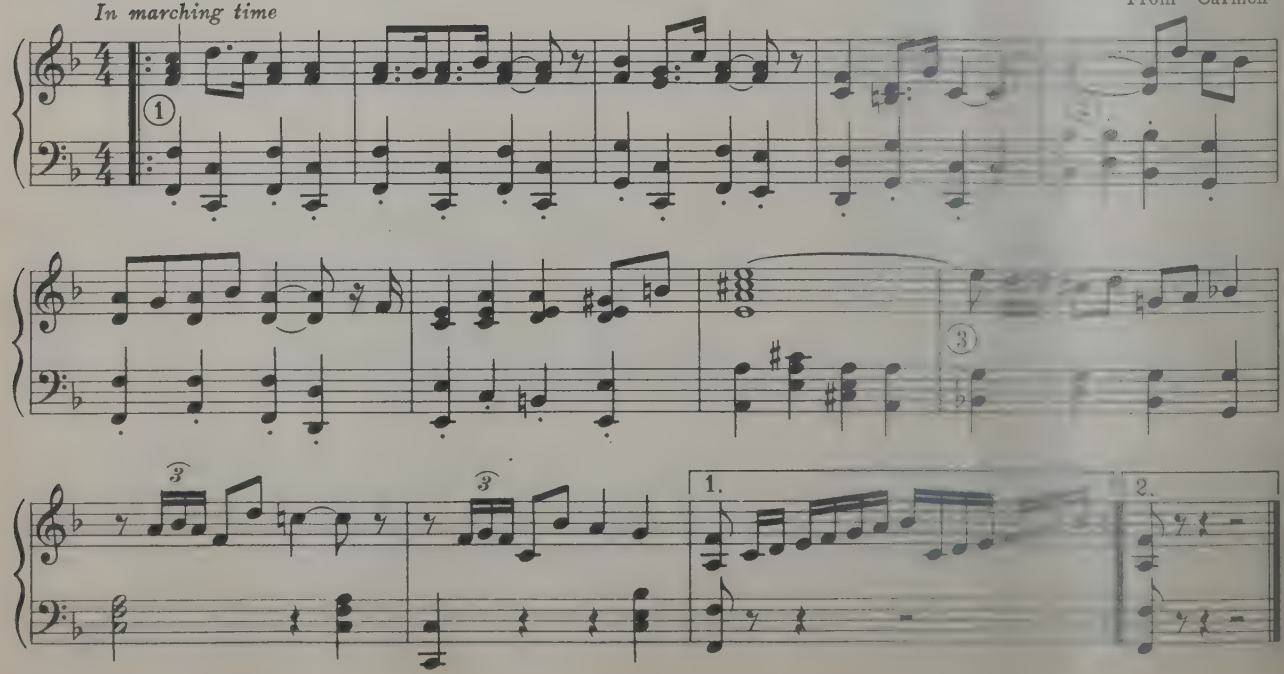
Gavotte in D

NICOLAI von WILM



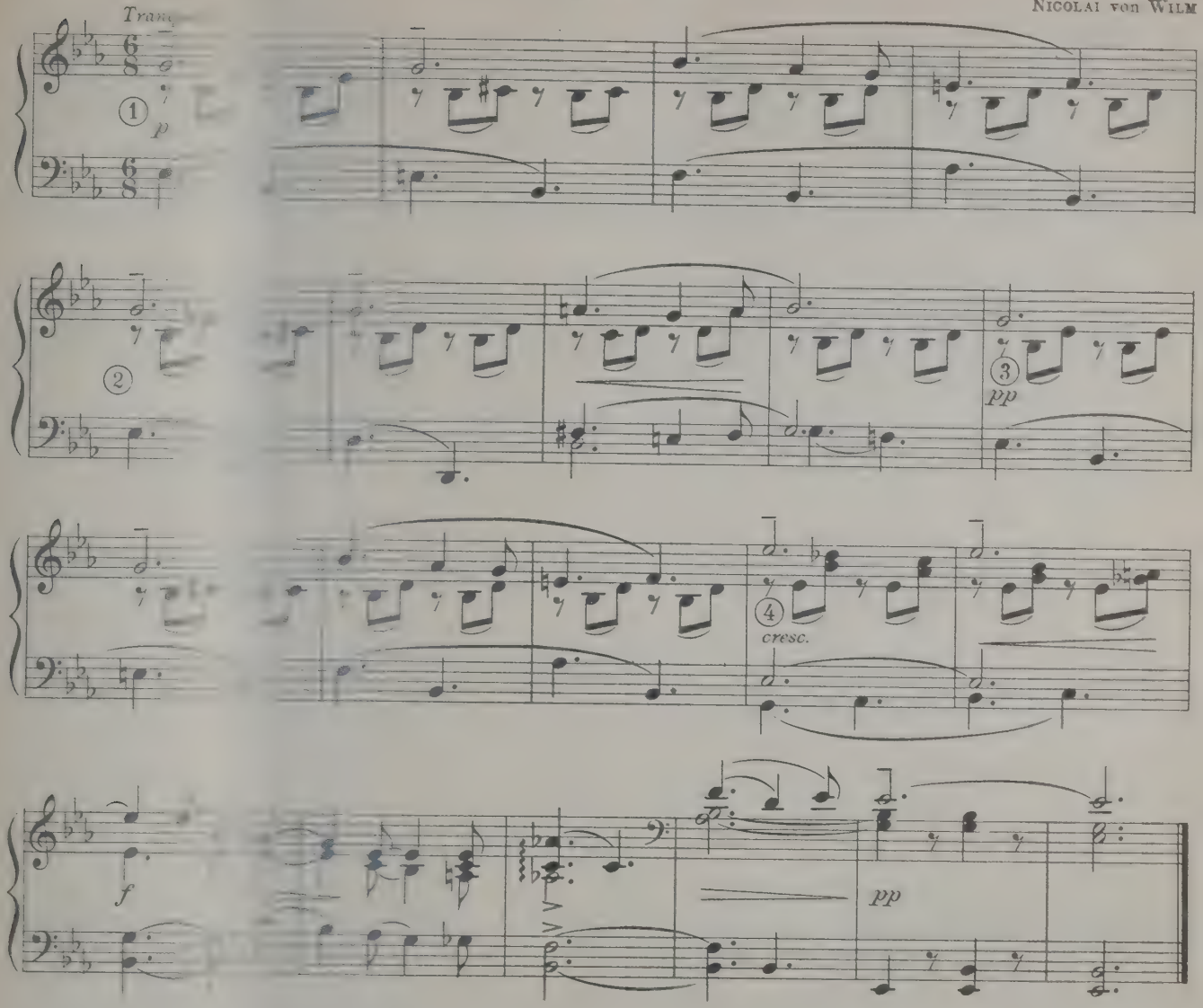
Toreador Song

GEORGES BIZET
From "Carmen"



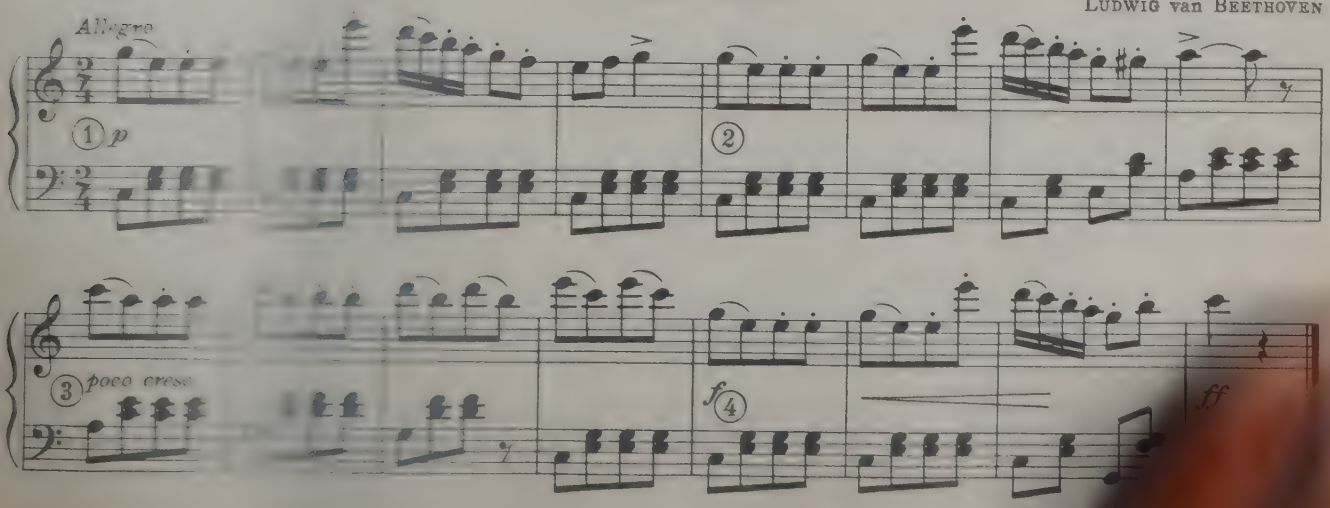
Cradle Song

NICOLAI von WILM



Turkish March

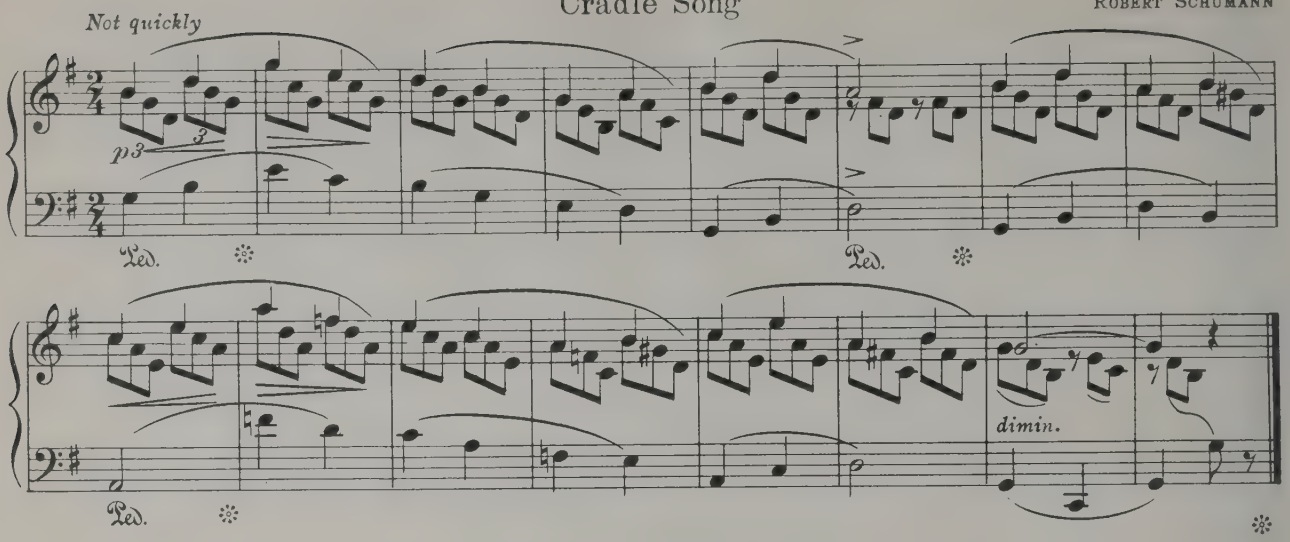
LUDWIG van BEETHOVEN



XV. MOODS
(To be played for the children)

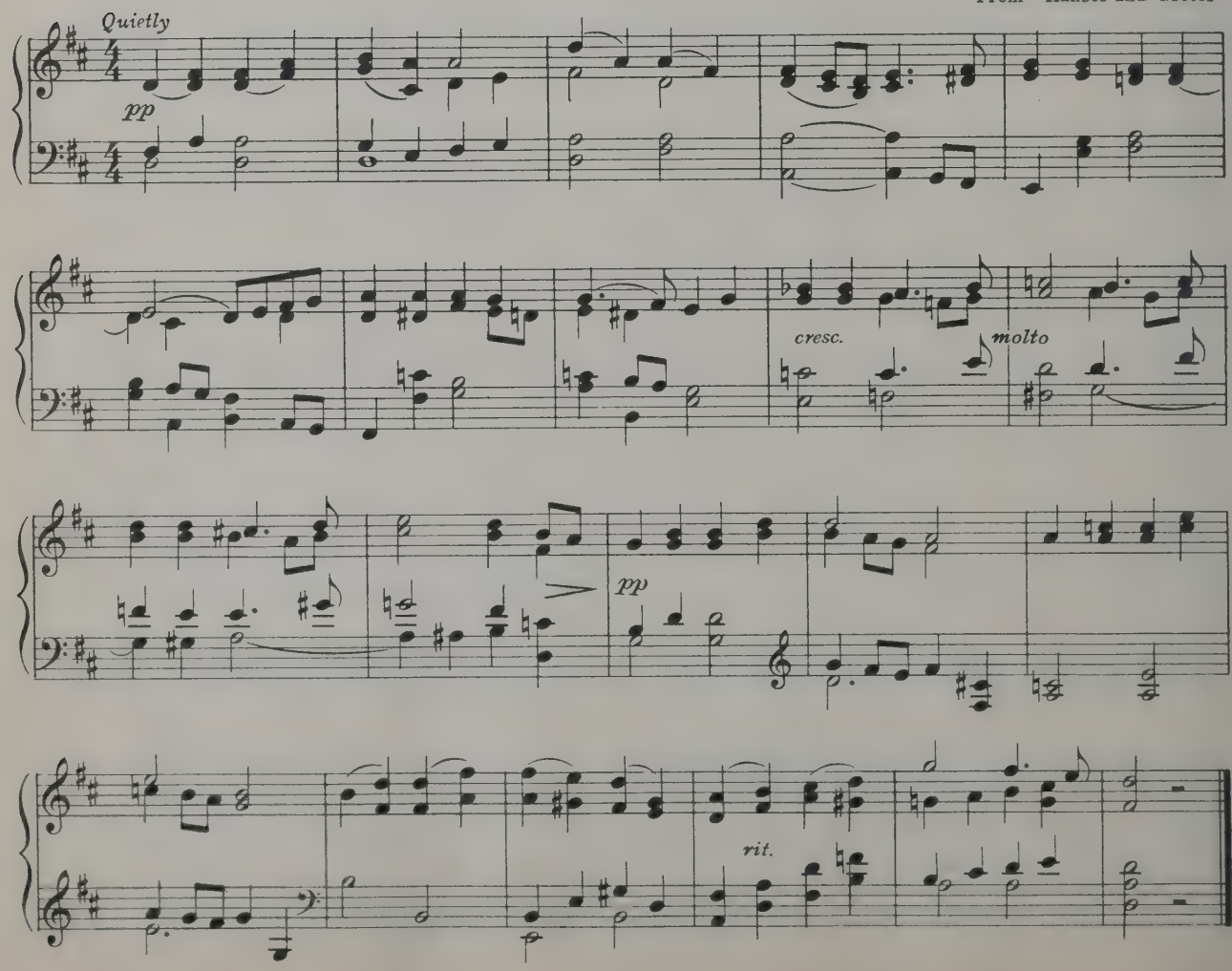
Cradle Song

ROBERT SCHUMANN



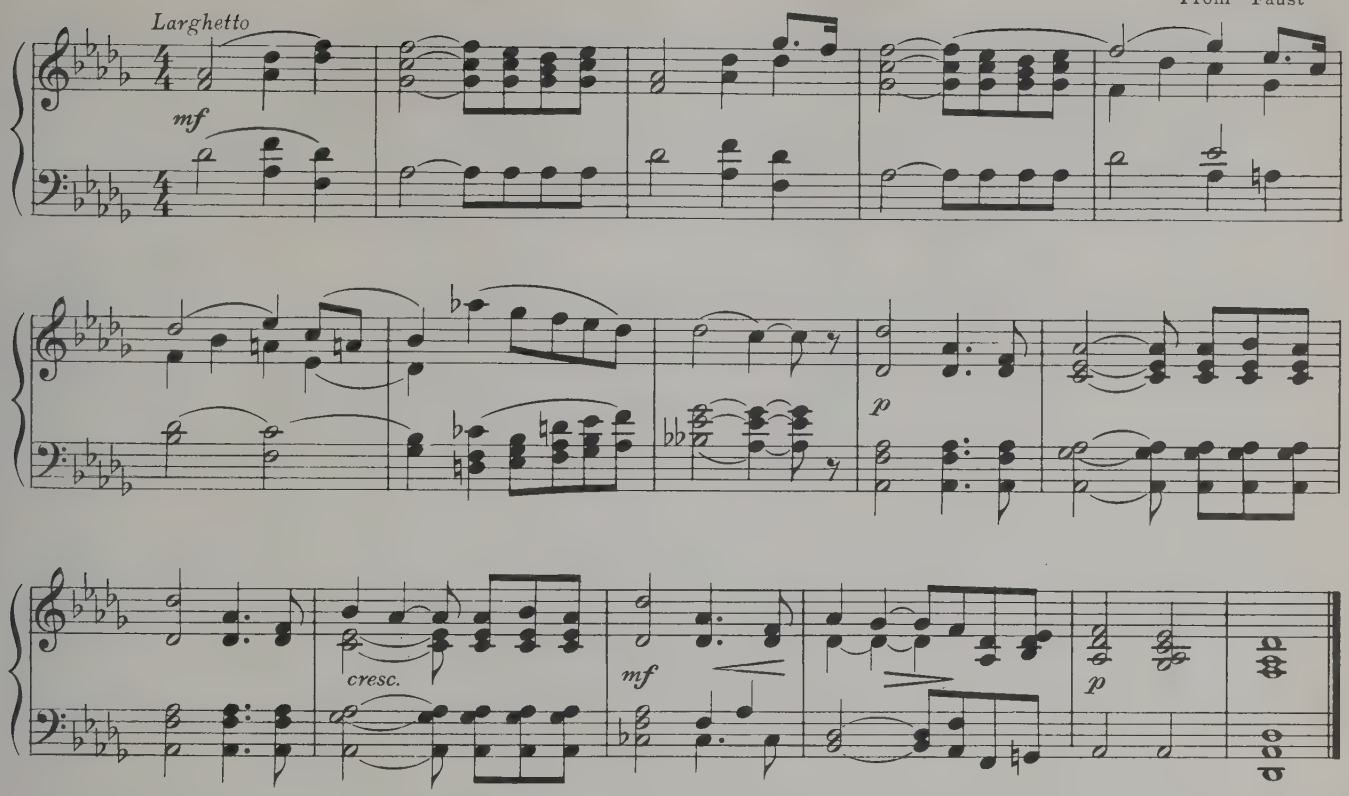
Evening Prayer

ENGELBERT HUMPERDINCK
From "Hansel and Gretel"



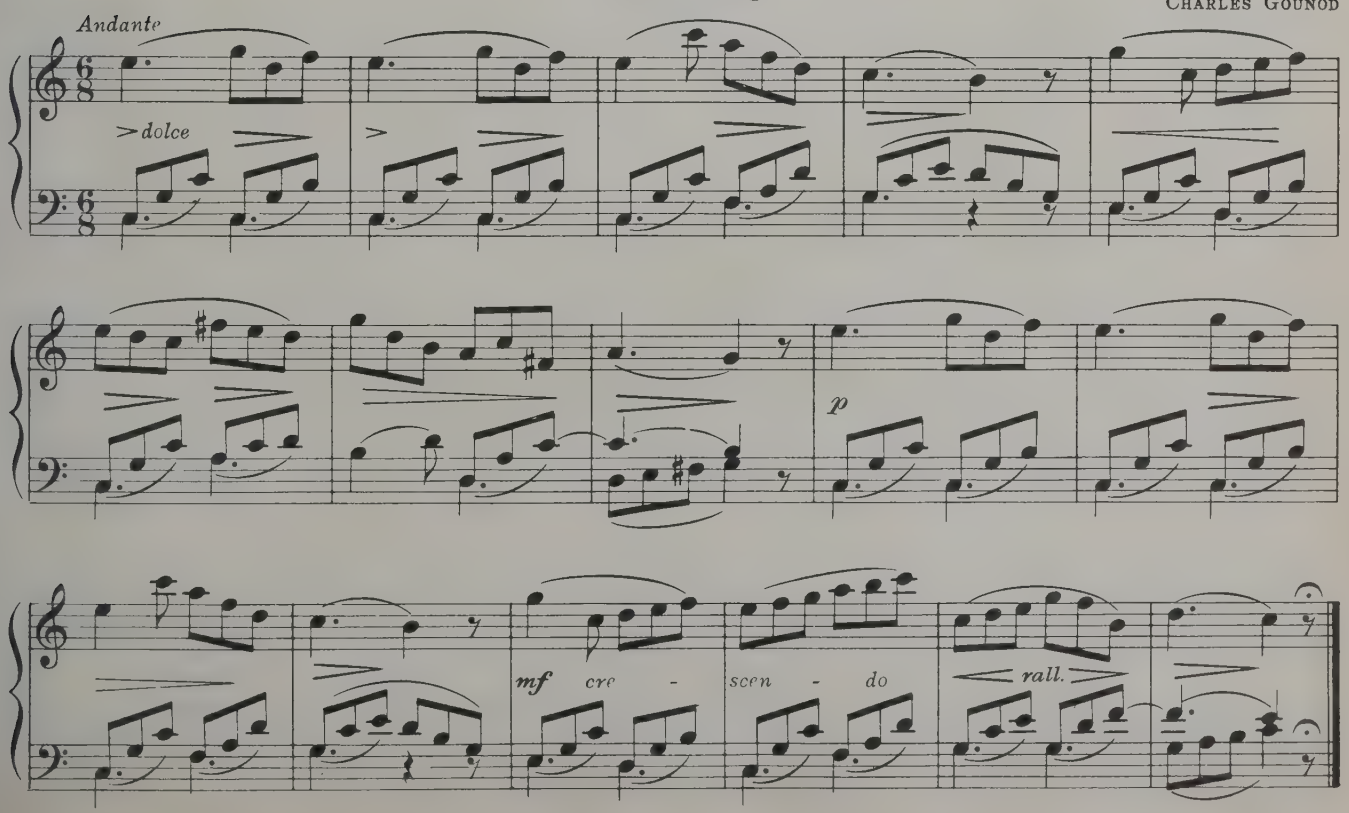
O Tender Moon

CHARLES GOUNOD
From "Faust"



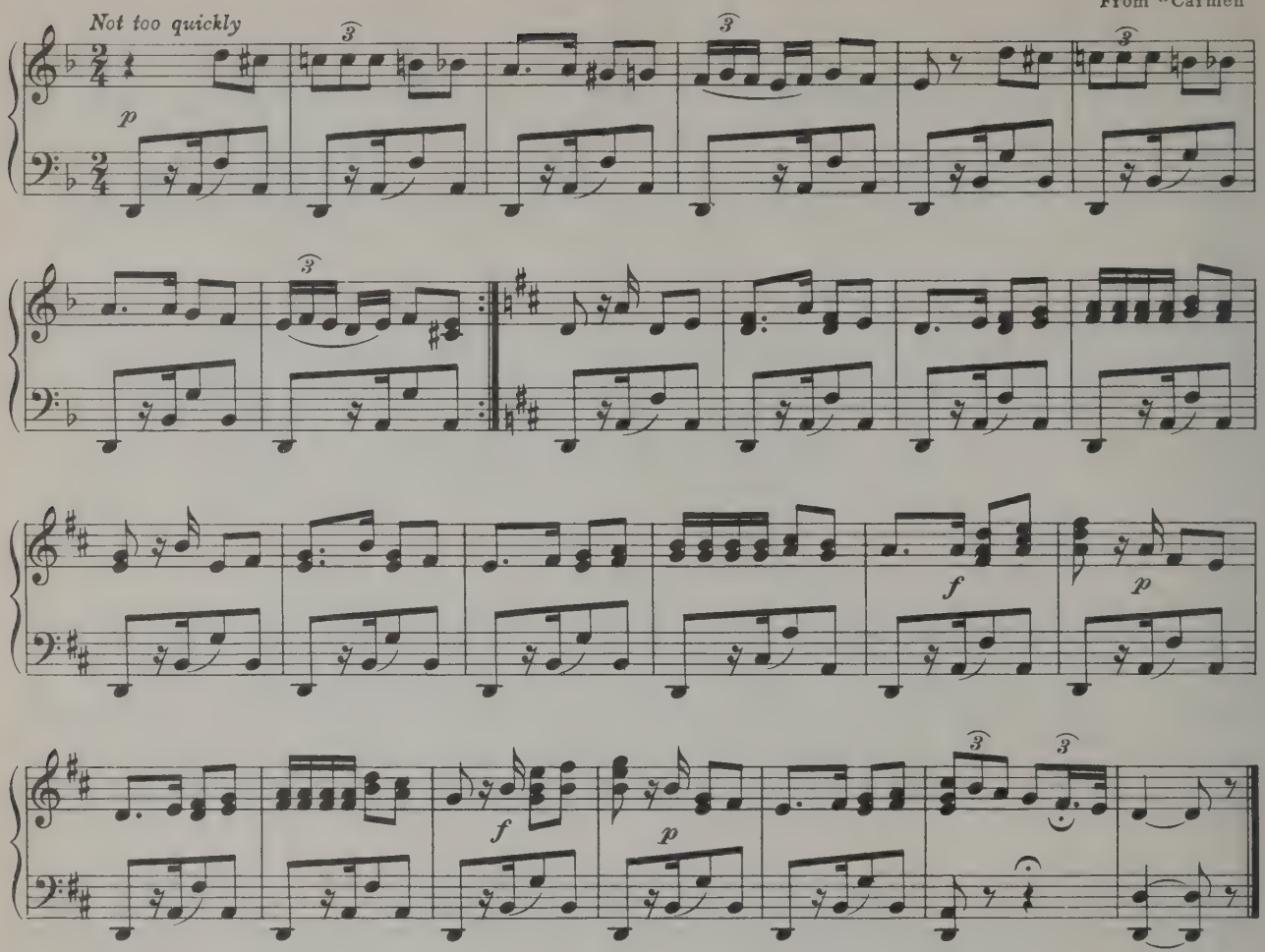
Boat Song

CHARLES GOUNOD



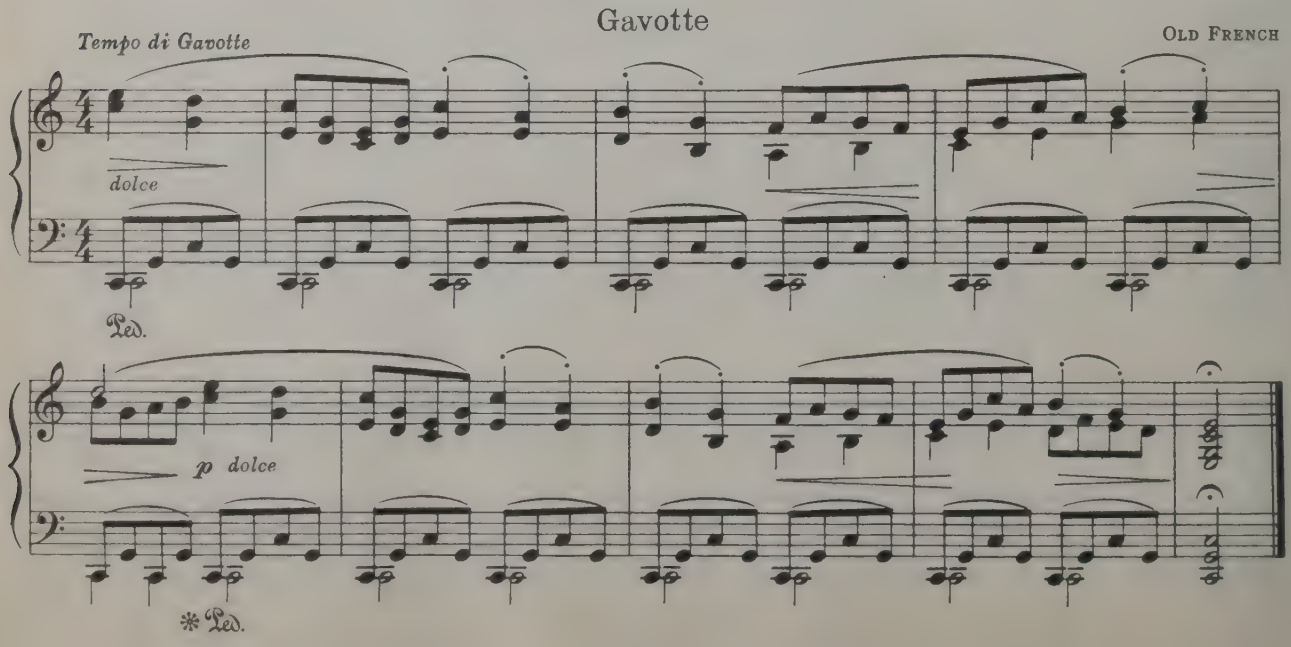
Habanera

GEORGES BIZET
From "Carmen"



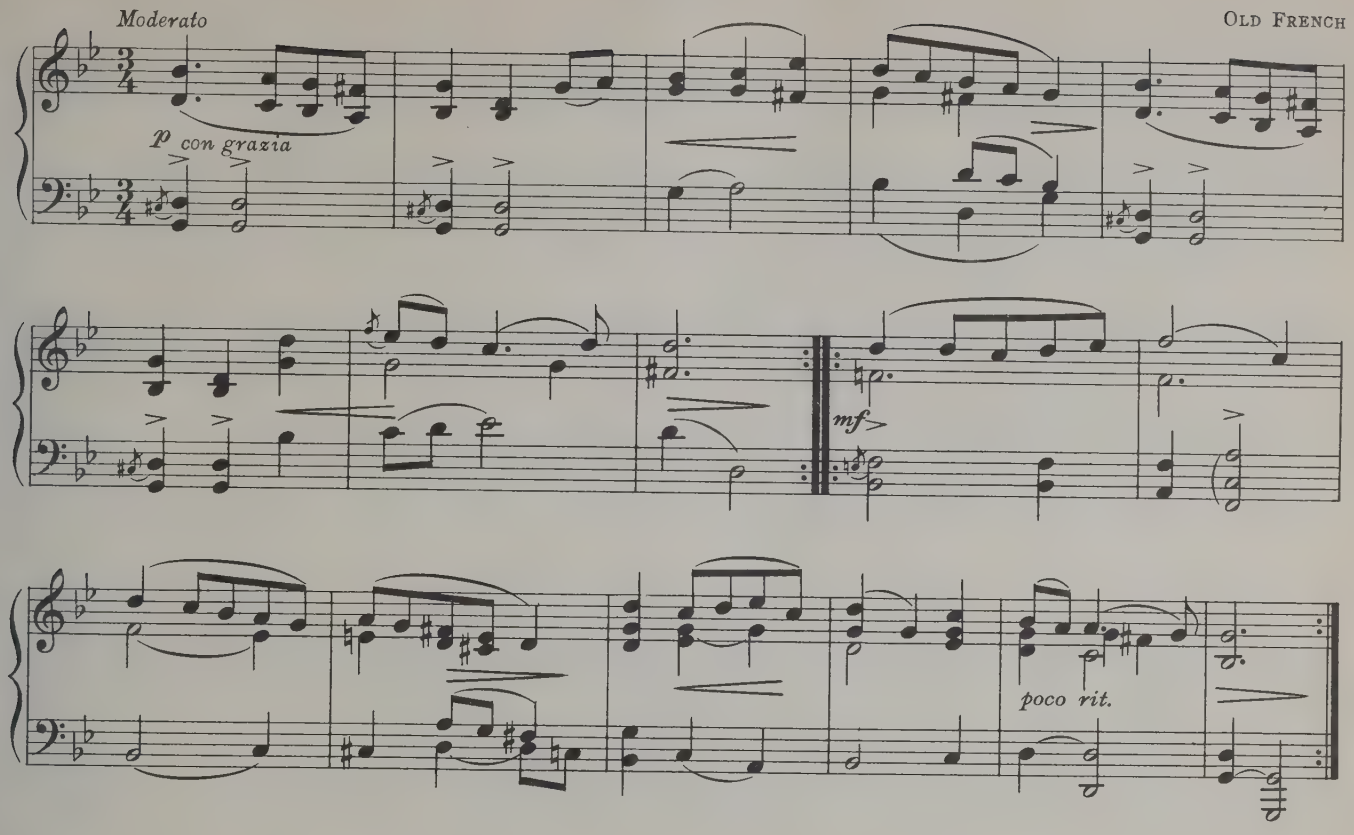
Gavotte

OLD FRENCH



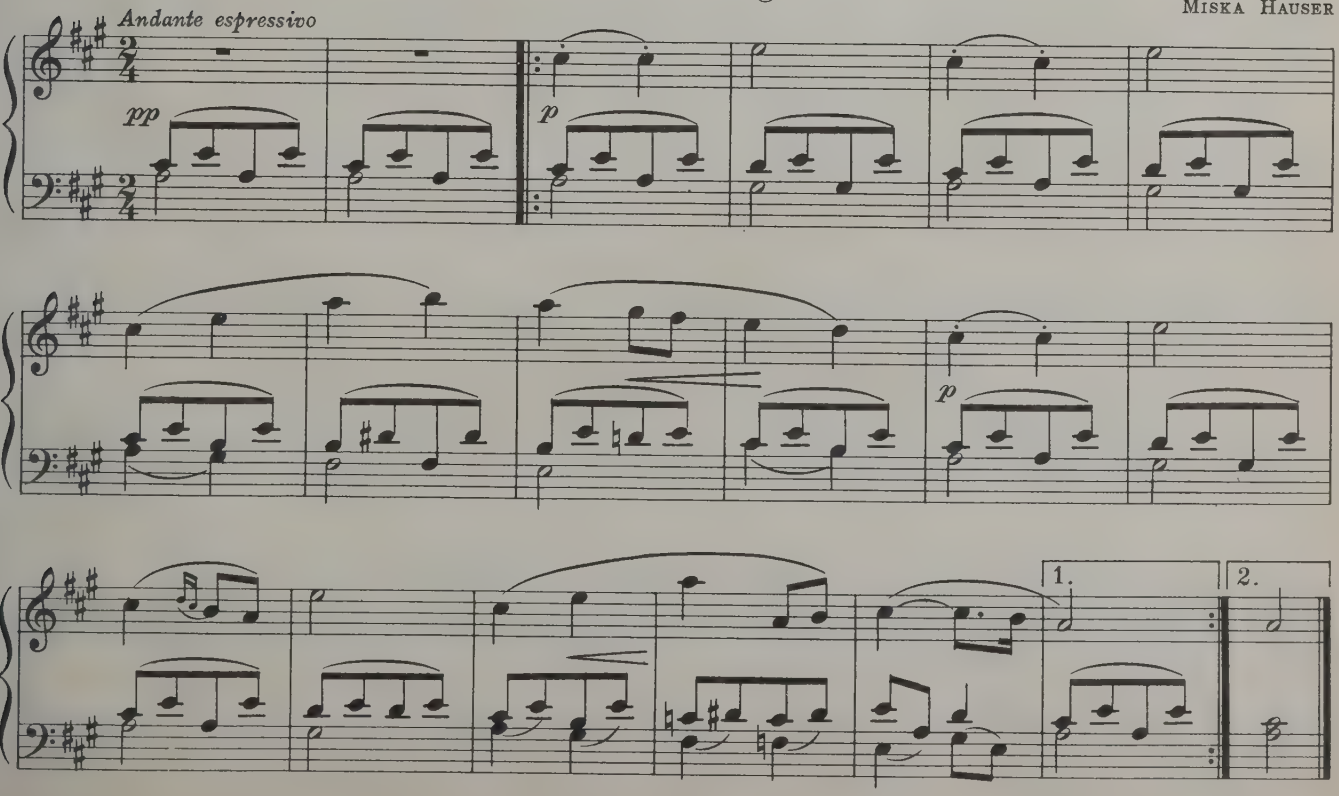
Minuet

Old French



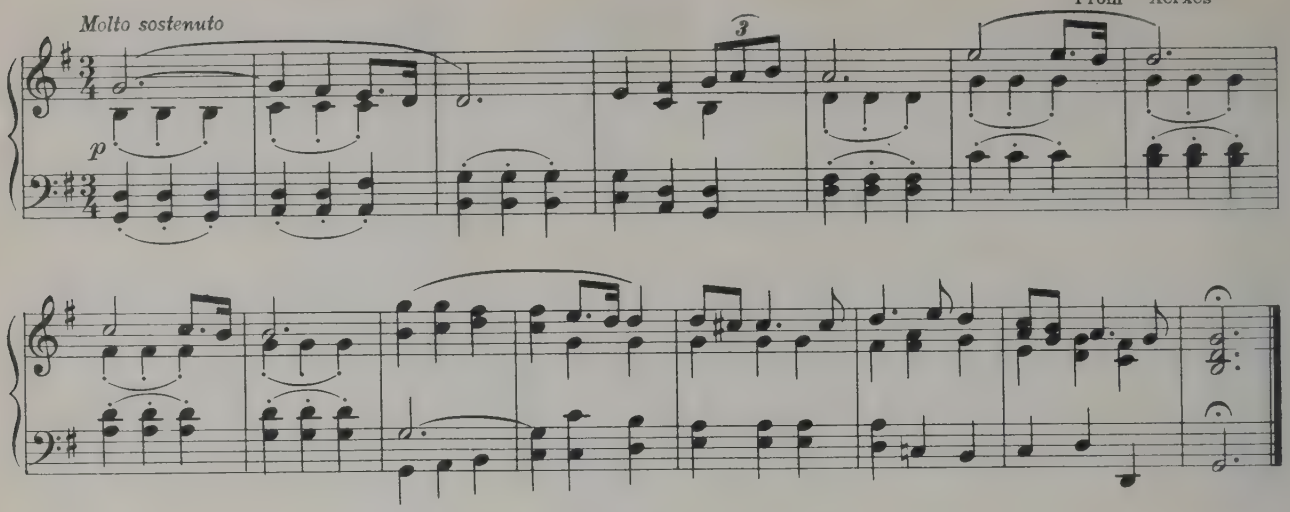
Cradle Song

Miska Hauser



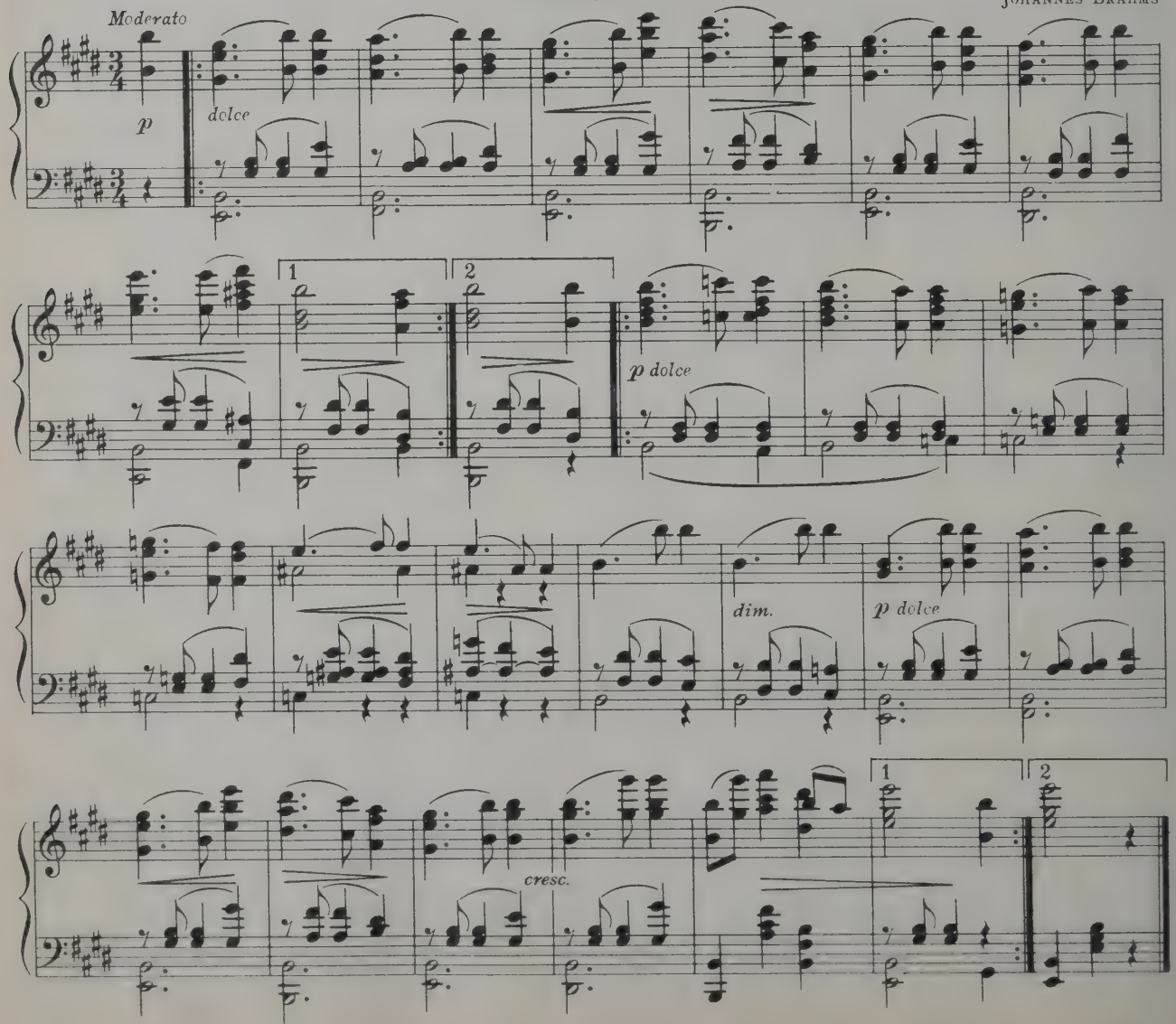
Largo

GEORGE FREDERICK HANDEL
From "Xerxes"



Waltz, No 2

JOHANNES BRAHMS



The Prado, Madrid

Courtesy Art Extension Press, Inc., Westport, Conn.

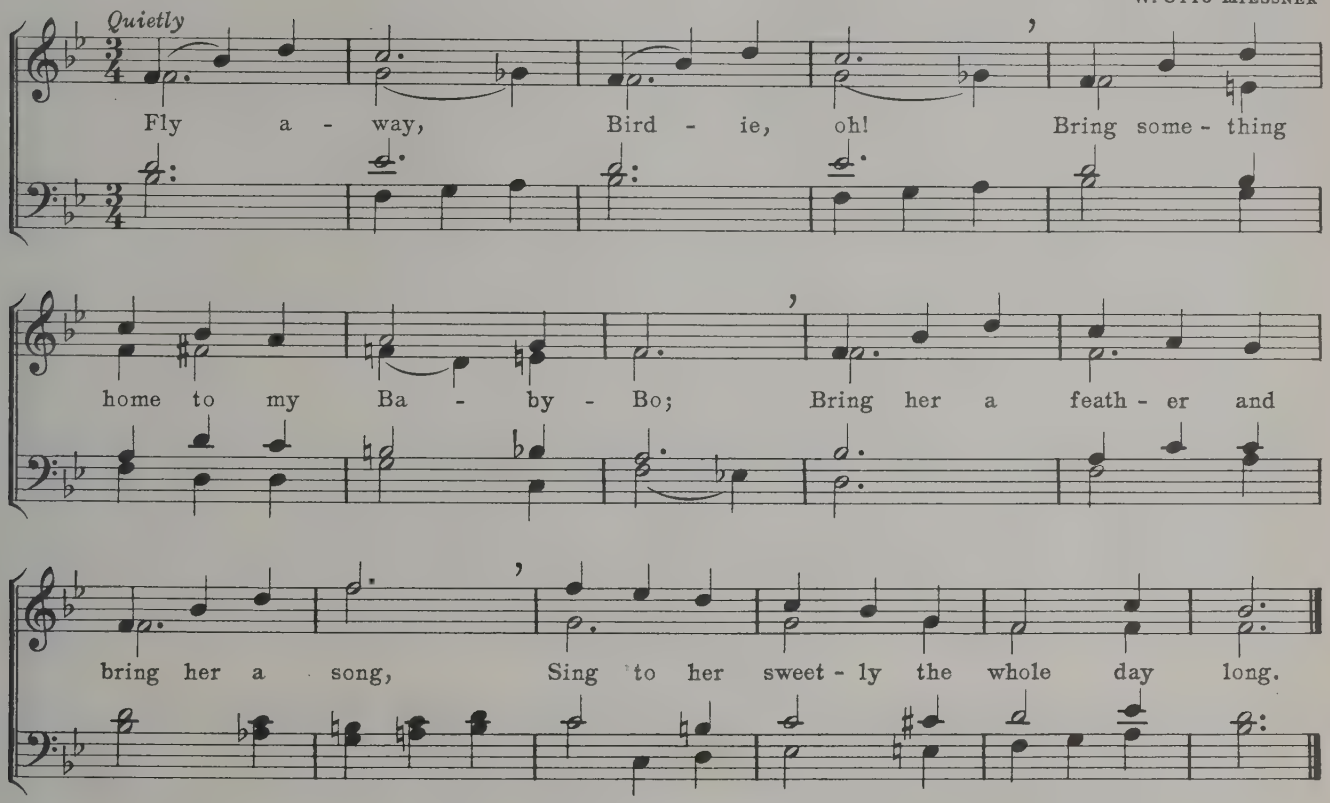
Don Baltazar Carlos on Horseback, Velasquez (1599-1660)

PART TWO
The First Grade

I. AROUND THE HOME

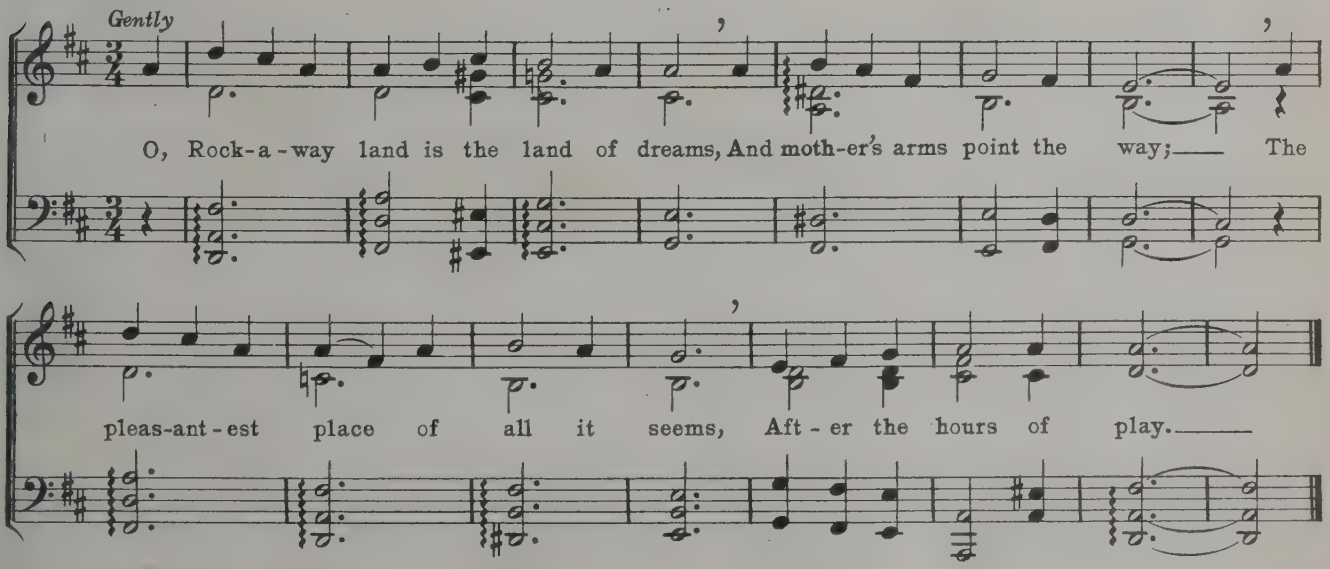
My Baby-Bo

LAURA E. RICHARDS — W. OTTO MIESSNER



Rockaway Land

EDITH L. BOKELOH — EDWARD B. BIRGE

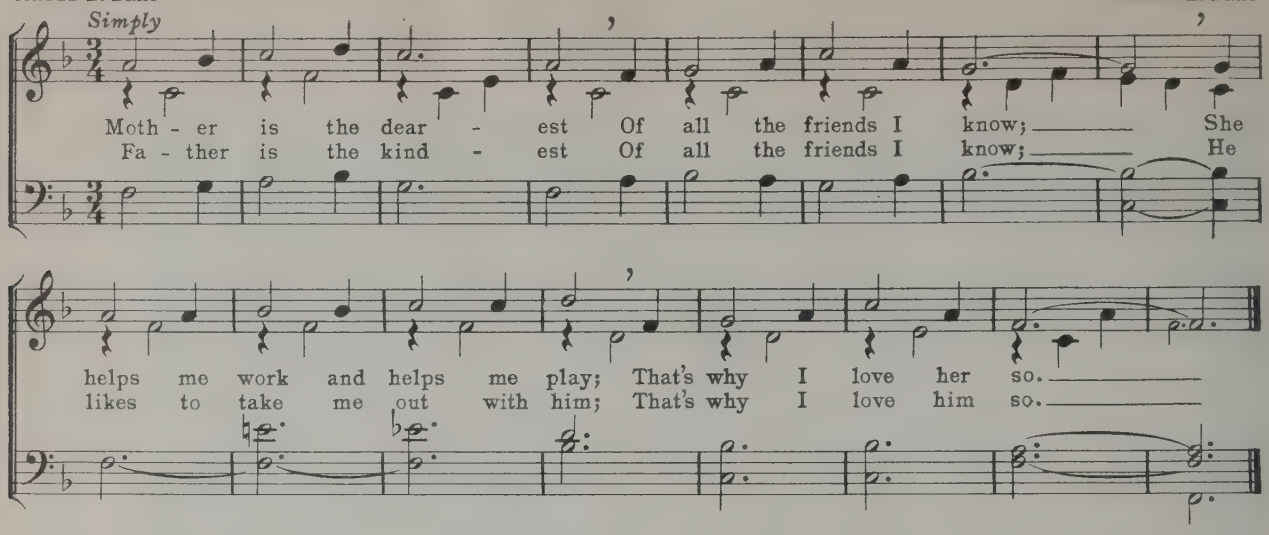


Mother and Father

MABEL E. BRAY

MABEL E. BRAY

Simply

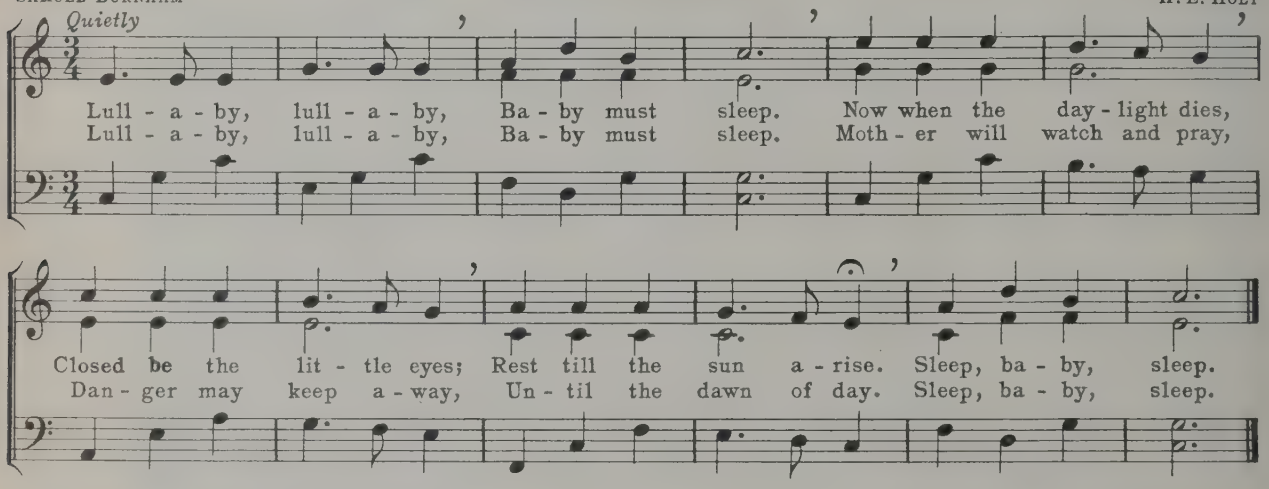


Baby's Lullaby

SAMUEL BURNHAM

H. E. HOLT

Quietly

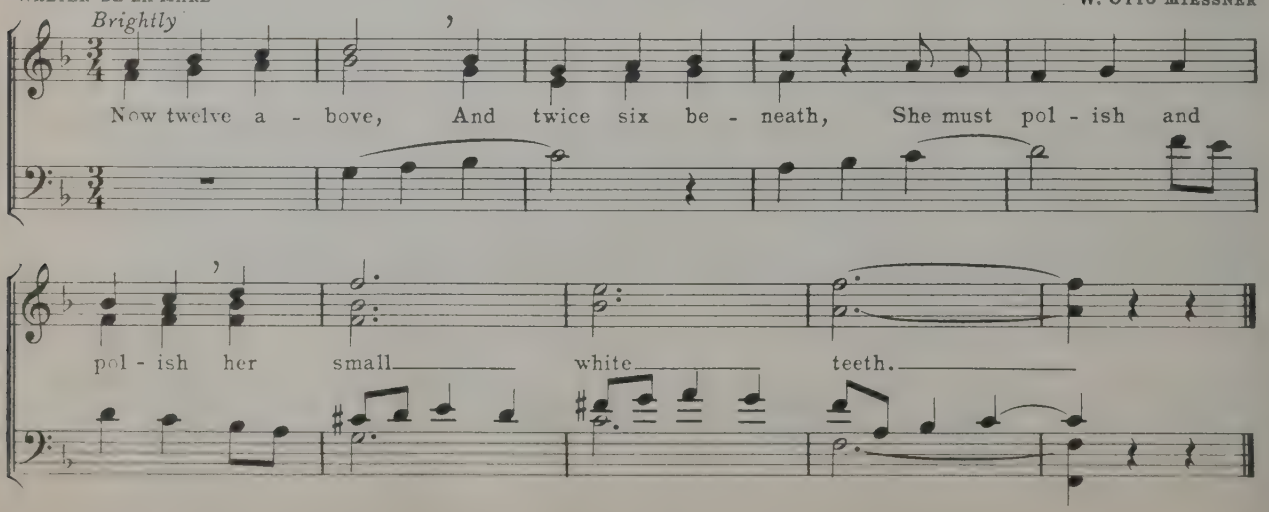


Ann's Teeth

WALTER DE LA MARE

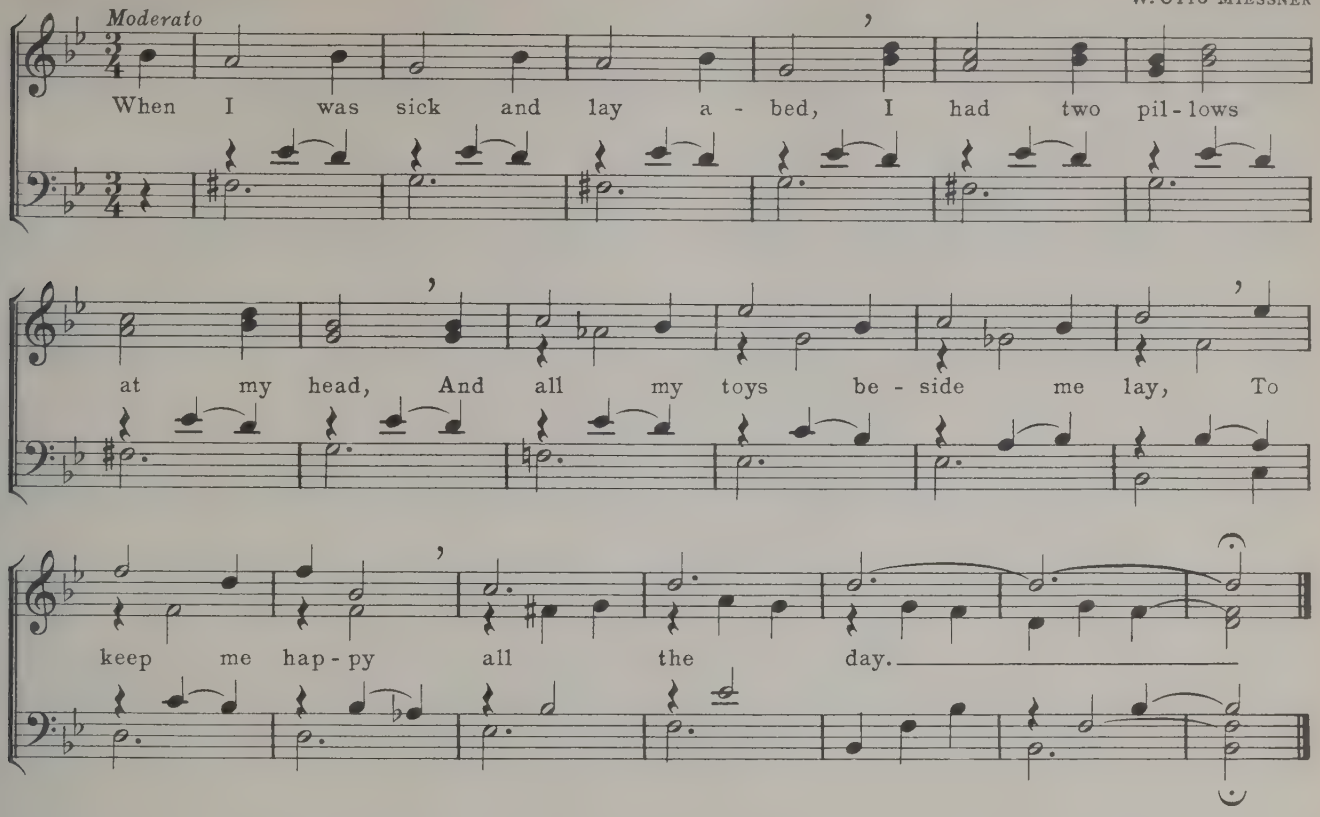
W. OTTO MIESSNER

Brightly



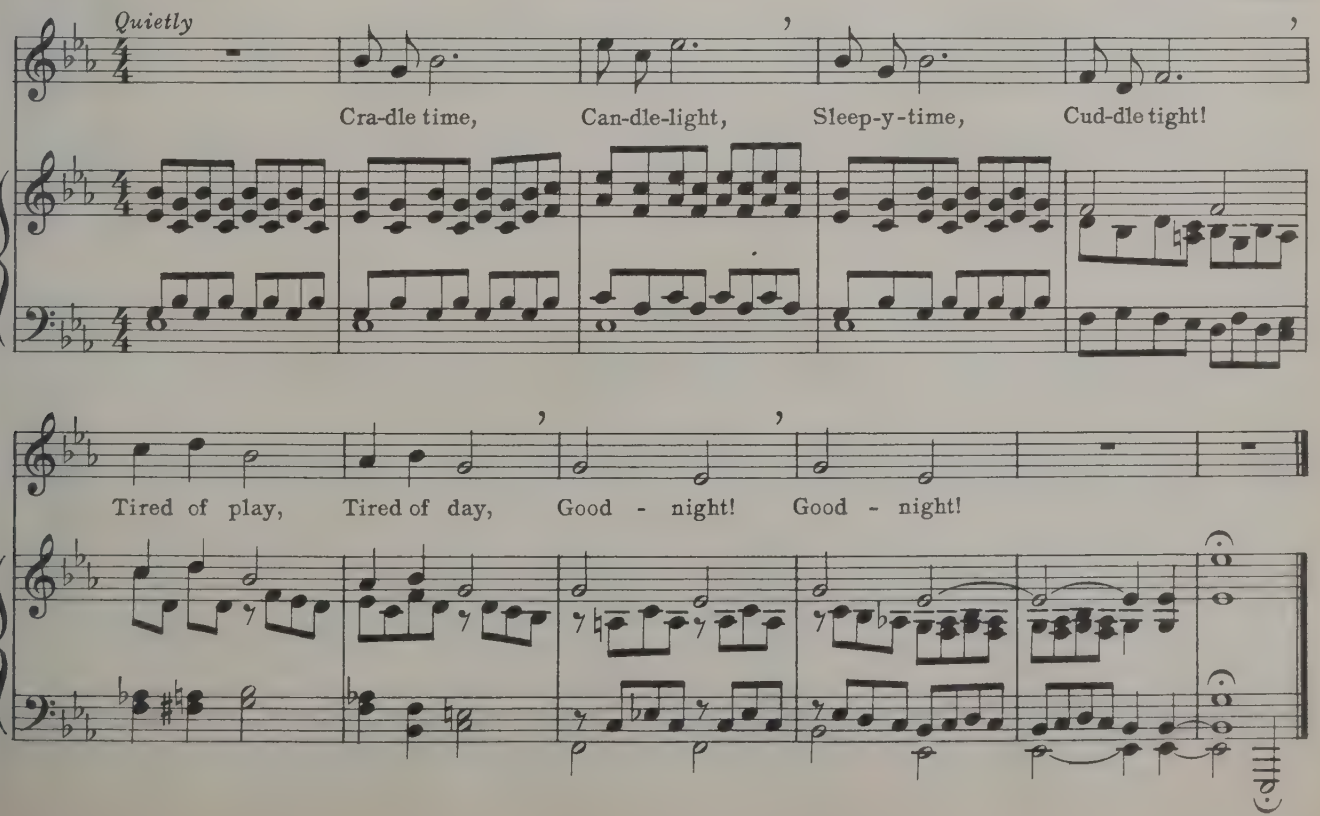
The Land of Counterpane

ROBERT LOUIS STEVENSON — W. OTTO MIESSNER



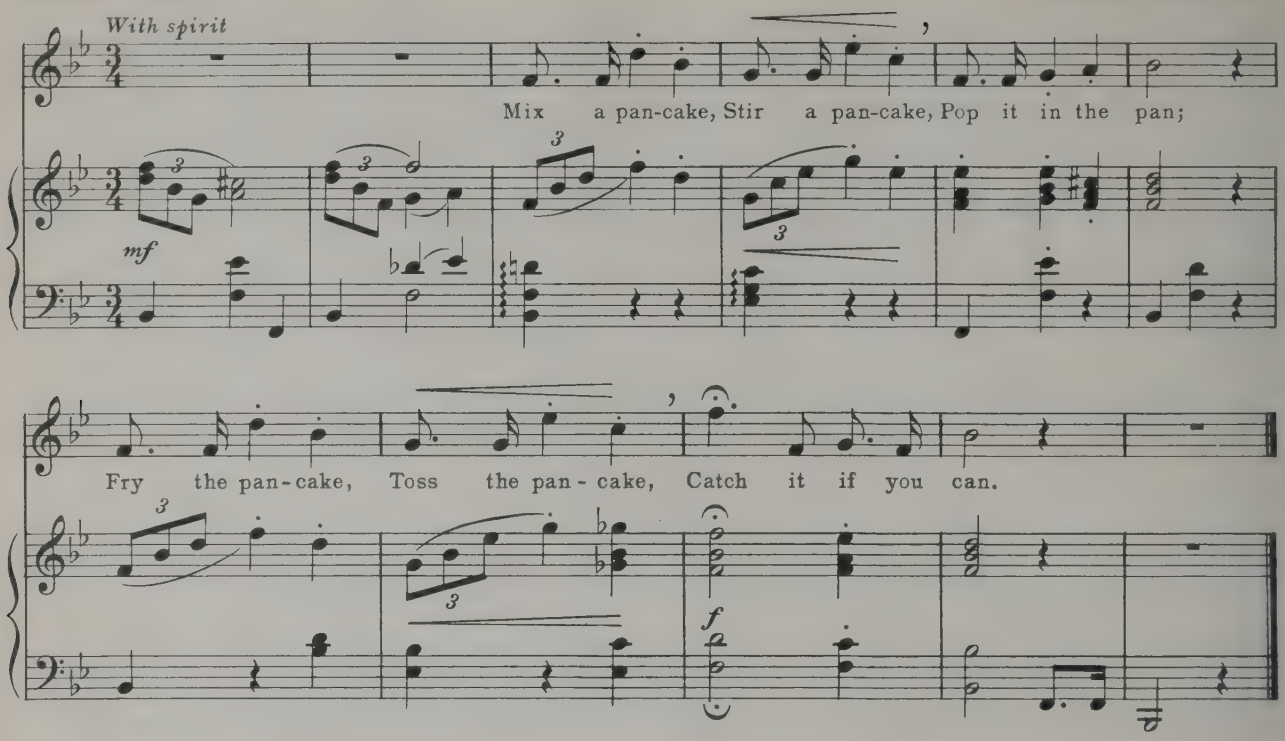
Cradle Time

AGNES CHOATE WONSON — W. OTTO MIESSNER



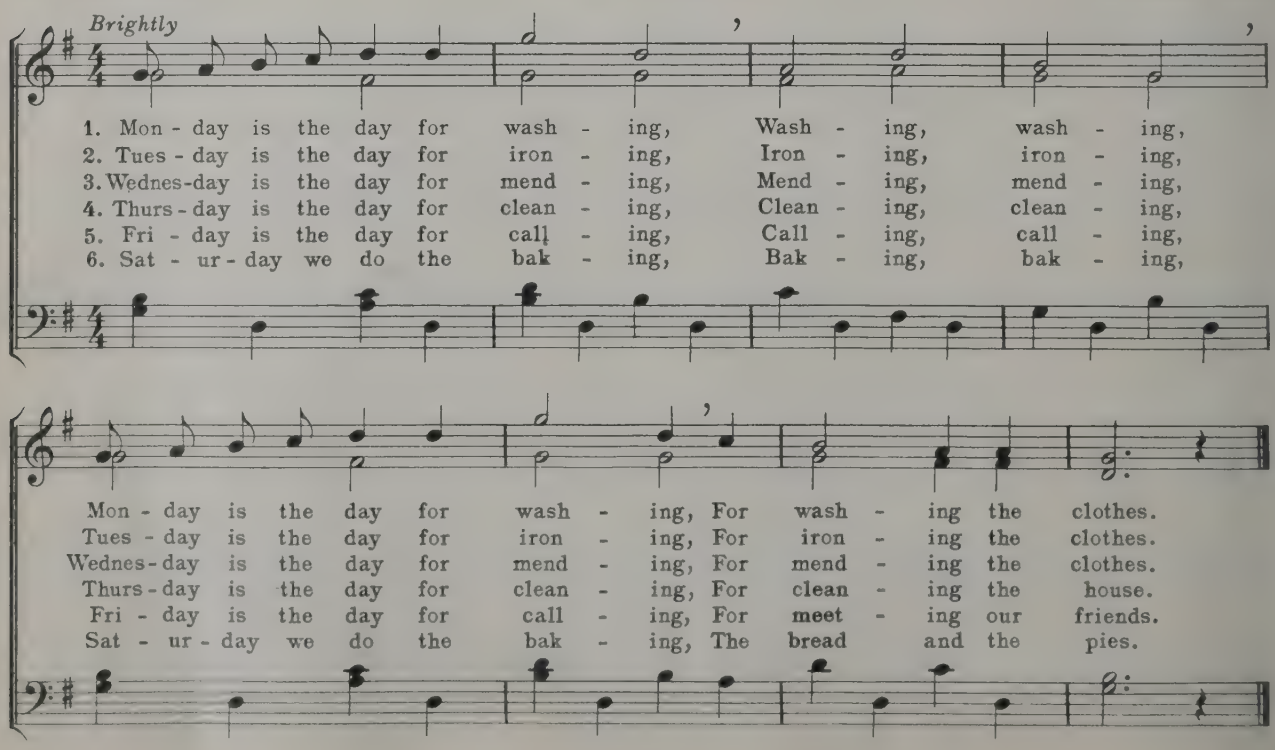
Mix a Pancake

CHRISTINA ROSSETTI — MILDRED HINKLE HALLE



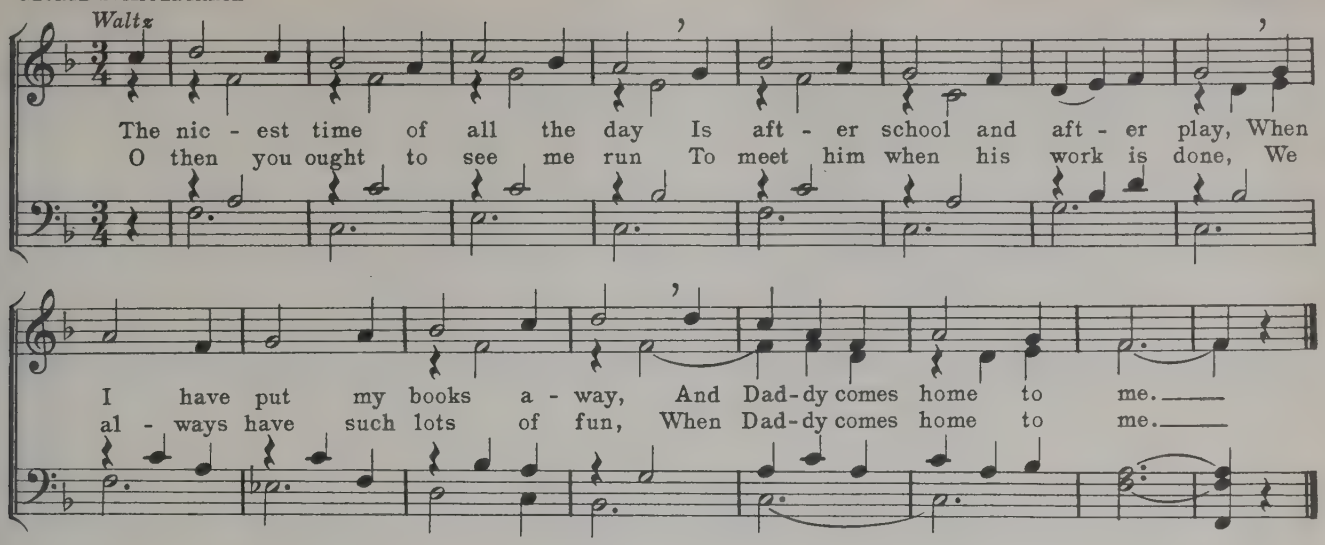
Housekeeping

OLD NURSERY RHYME — OLD NURSERY SONG



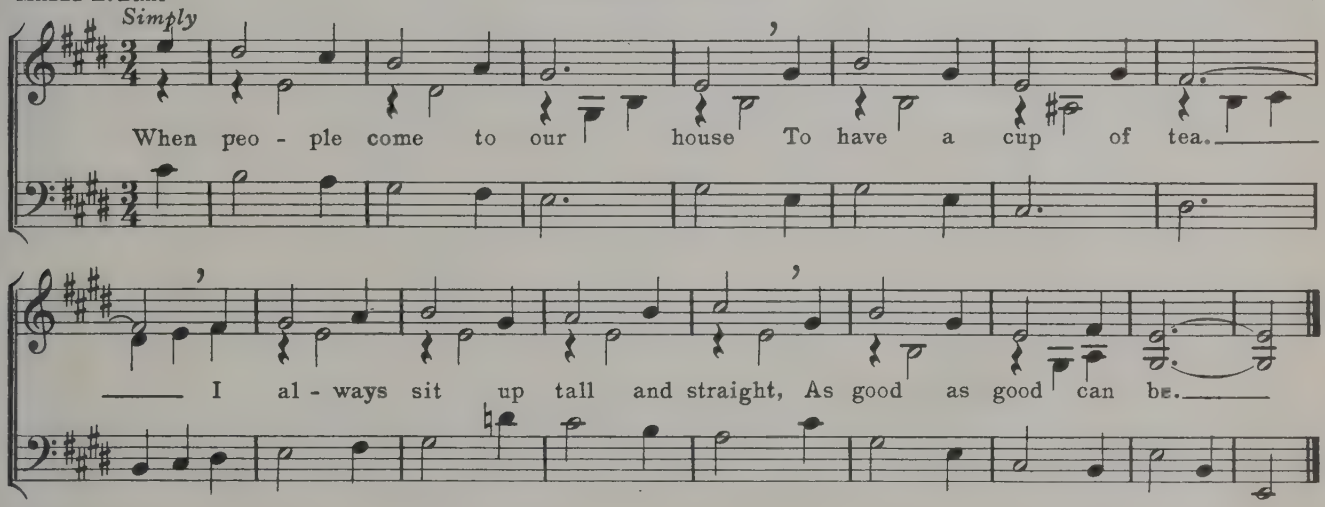
When Daddy Comes Home

GEORGE S. APPLEGARTH — W. OTTO MIESSNER



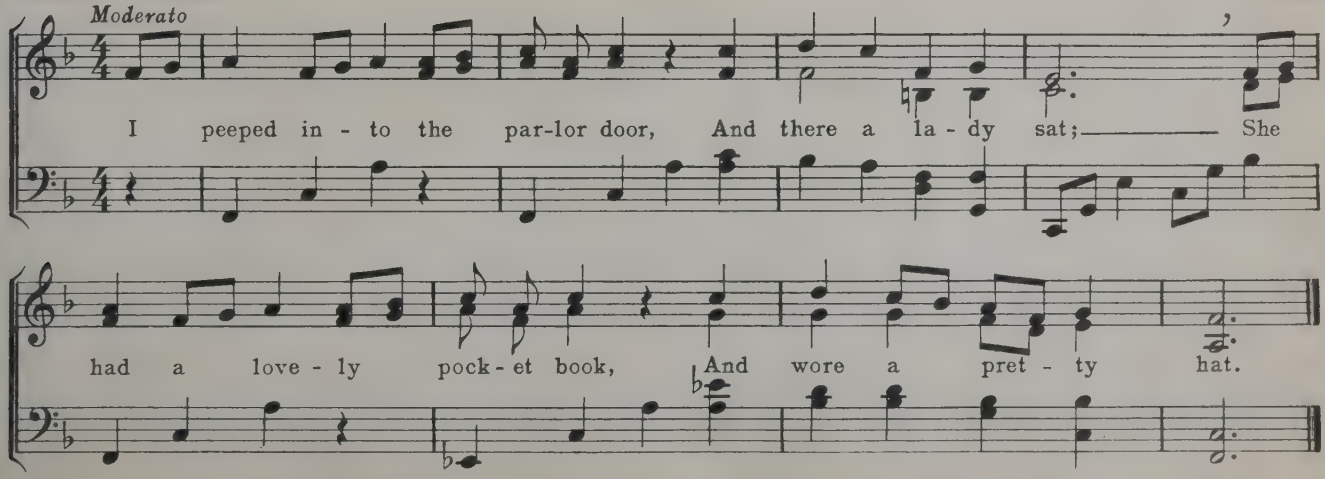
Friends For Tea

MABEL E. BRAY — MABEL E. BRAY



Callers

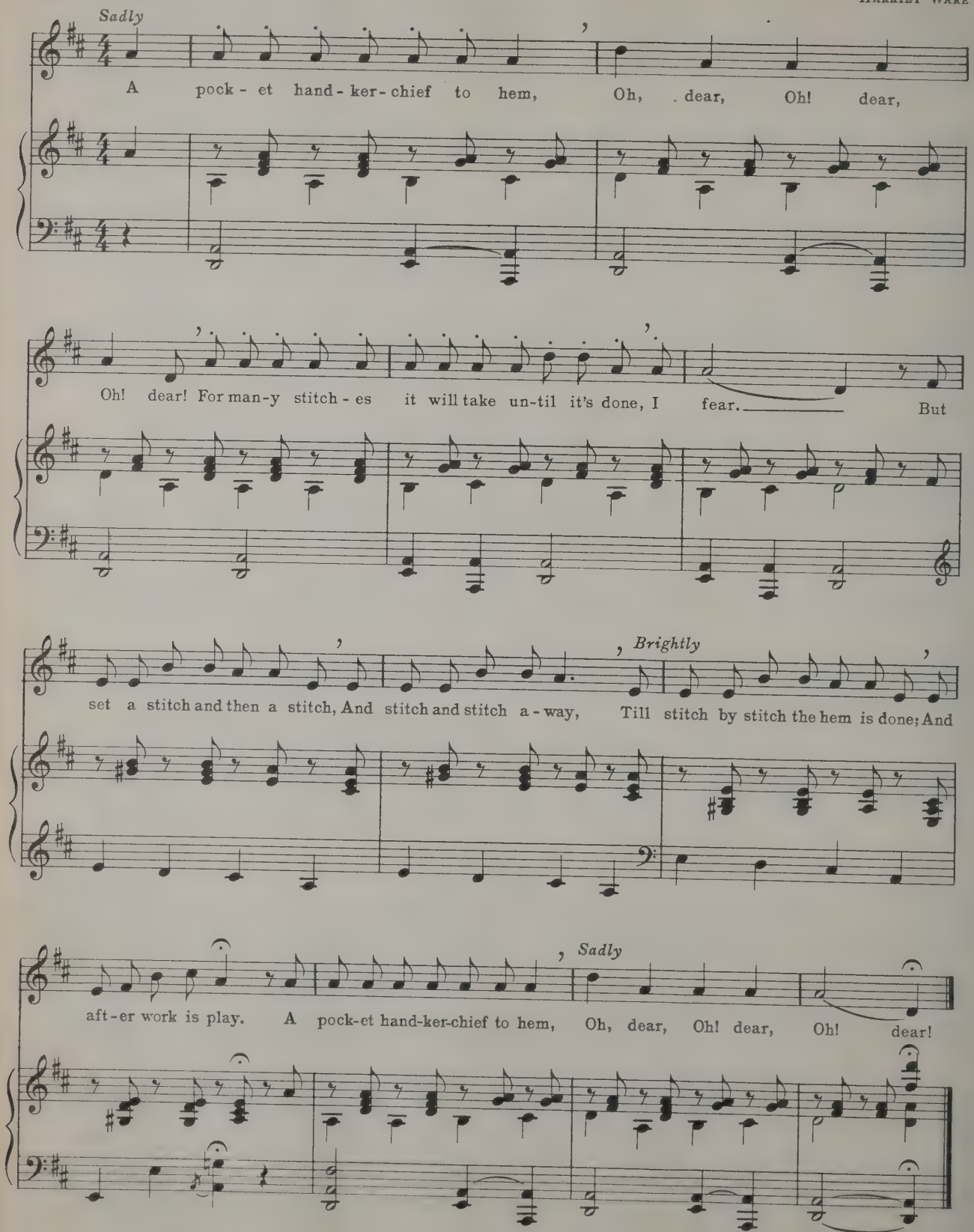
VERNETTA F. DECKER — EDWARD B. BIRGE



275726

Work and Play

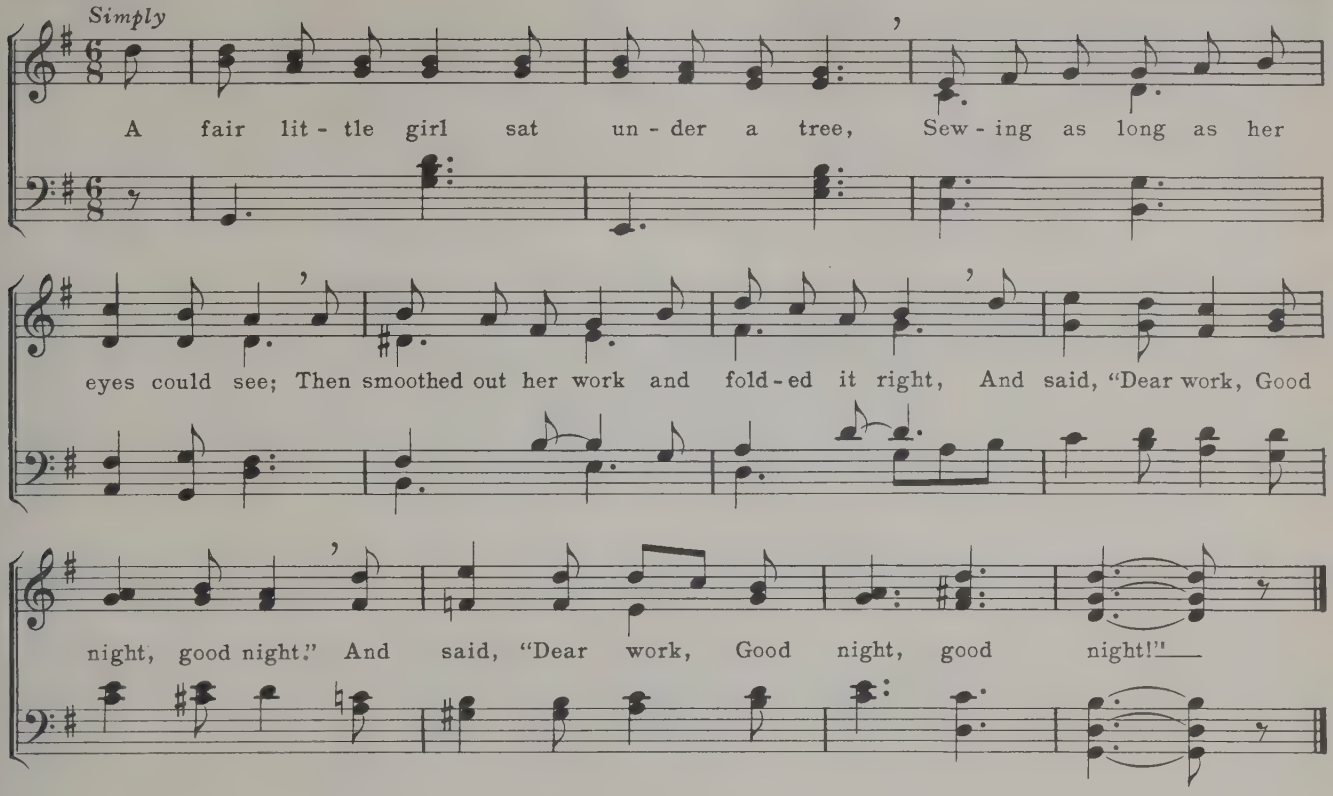
CHRISTINA ROSSETTI HARRIET WARE



Good Night

LORD HOUGHTON — PAUL AMBROSE

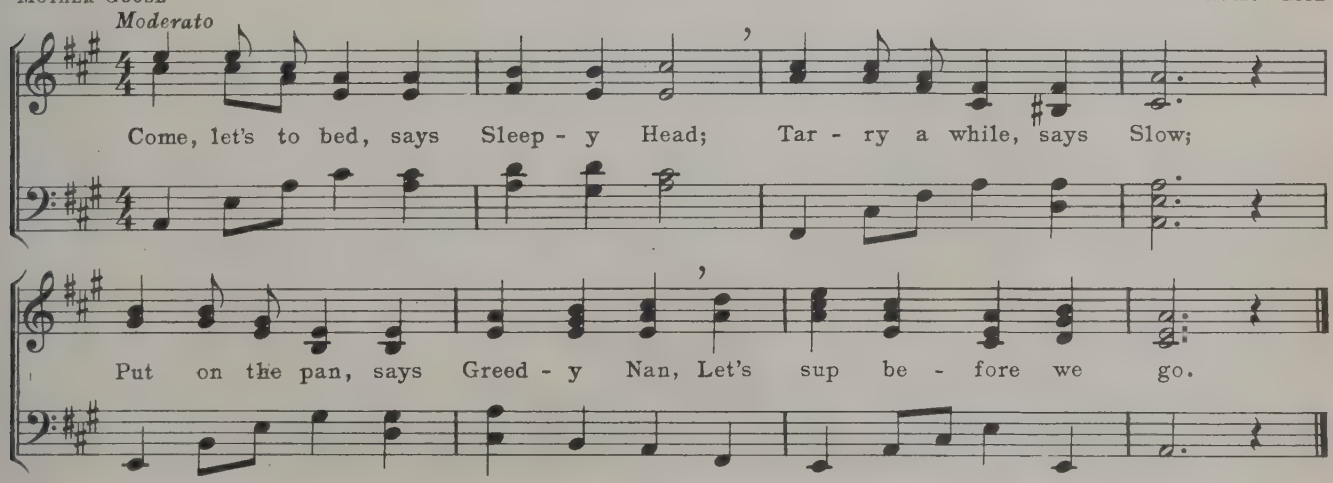
Simply



Come, Let's to Bed

MOTHER GOOSE — W. A. WHITE

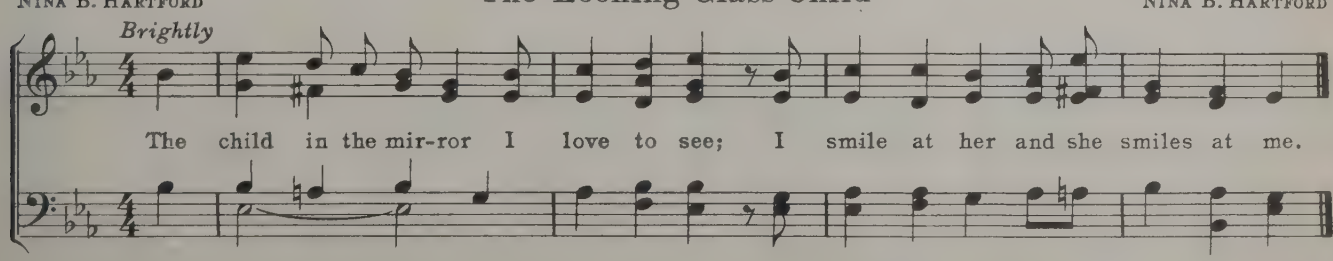
Moderato



The Looking-Glass Child

NINA B. HARTFORD — NINA B. HARTFORD

Brightly

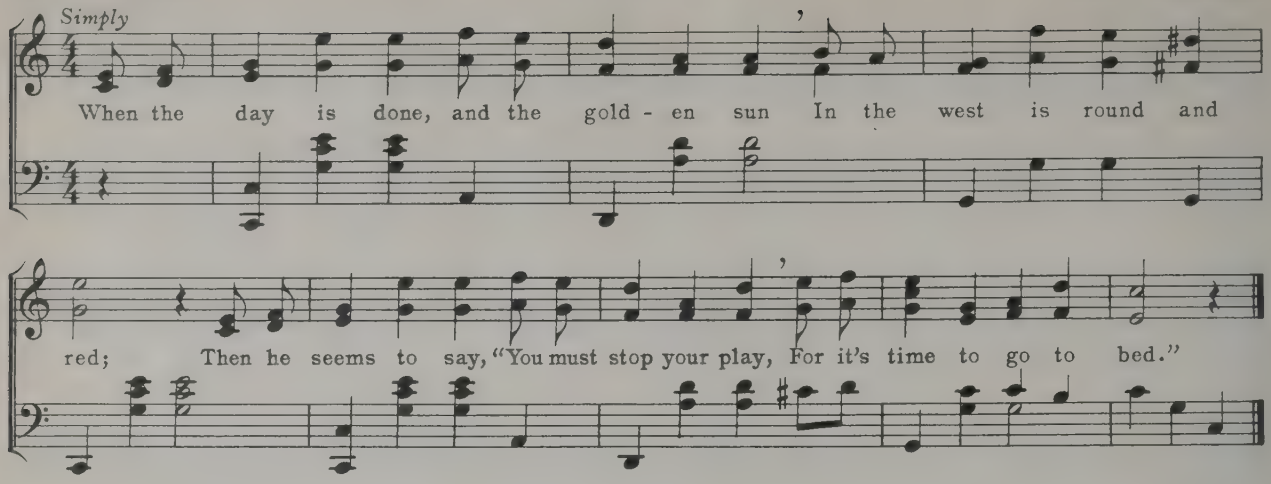


Bed Time

NINA B. HARTFORD

NINA B. HARTFORD

Simply

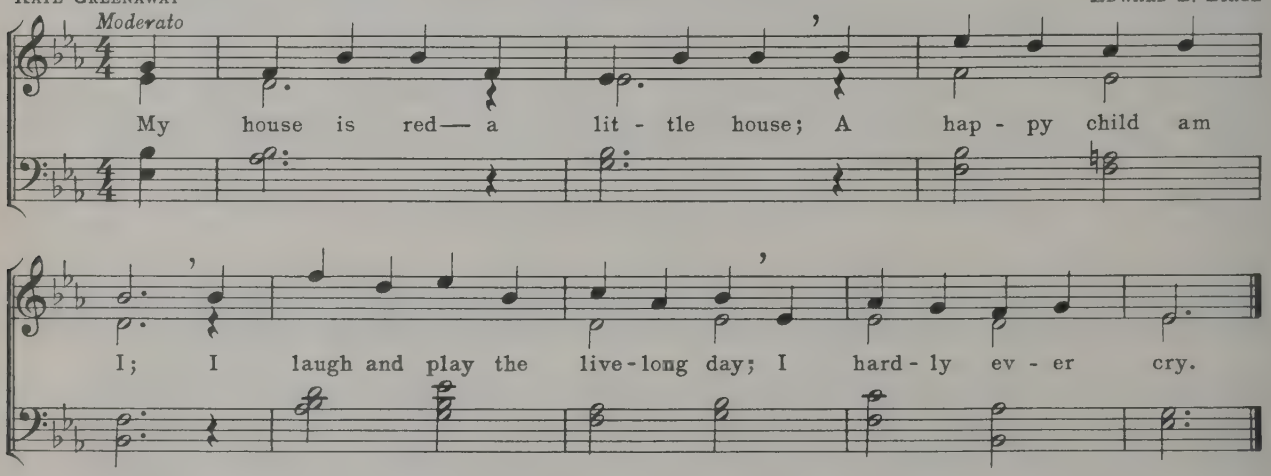


A Happy Child

KATE GREENAWAY

EDWARD B. BIRGE

Moderato

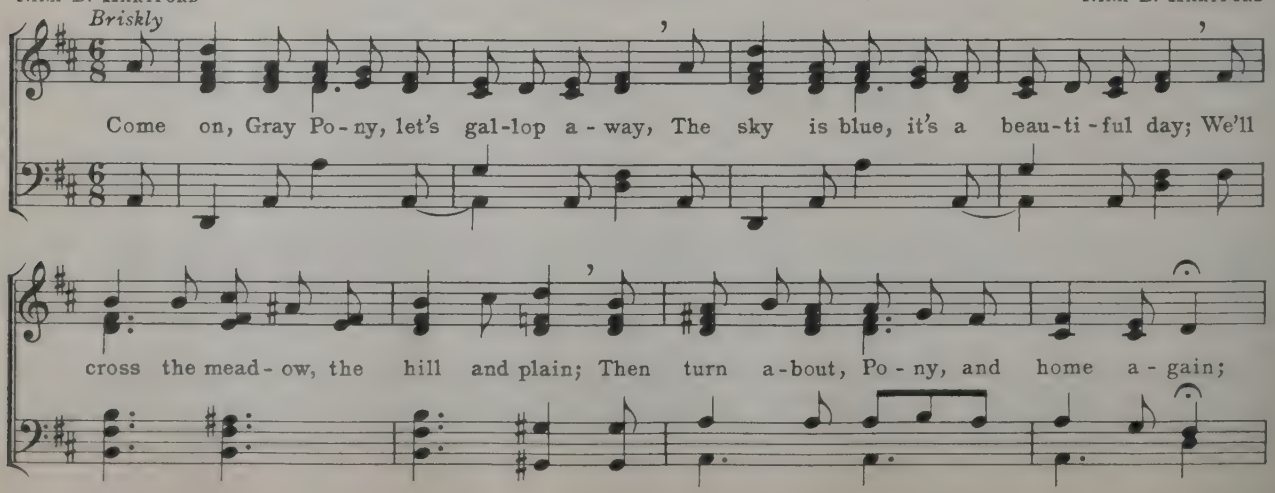


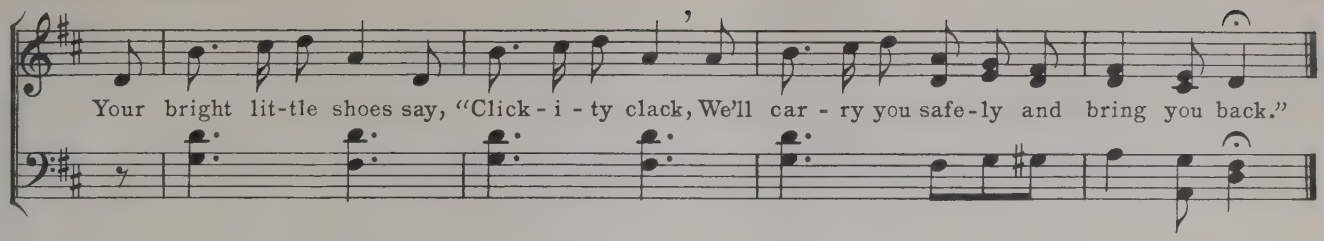
Gray Pony

NINA B. HARTFORD

NINA B. HARTFORD

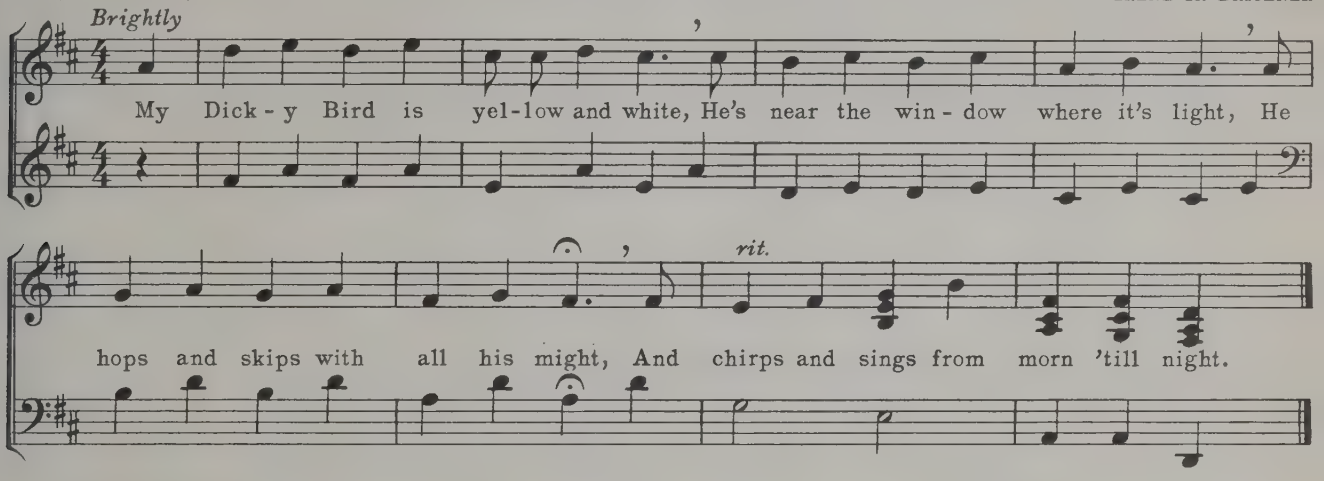
Briskly





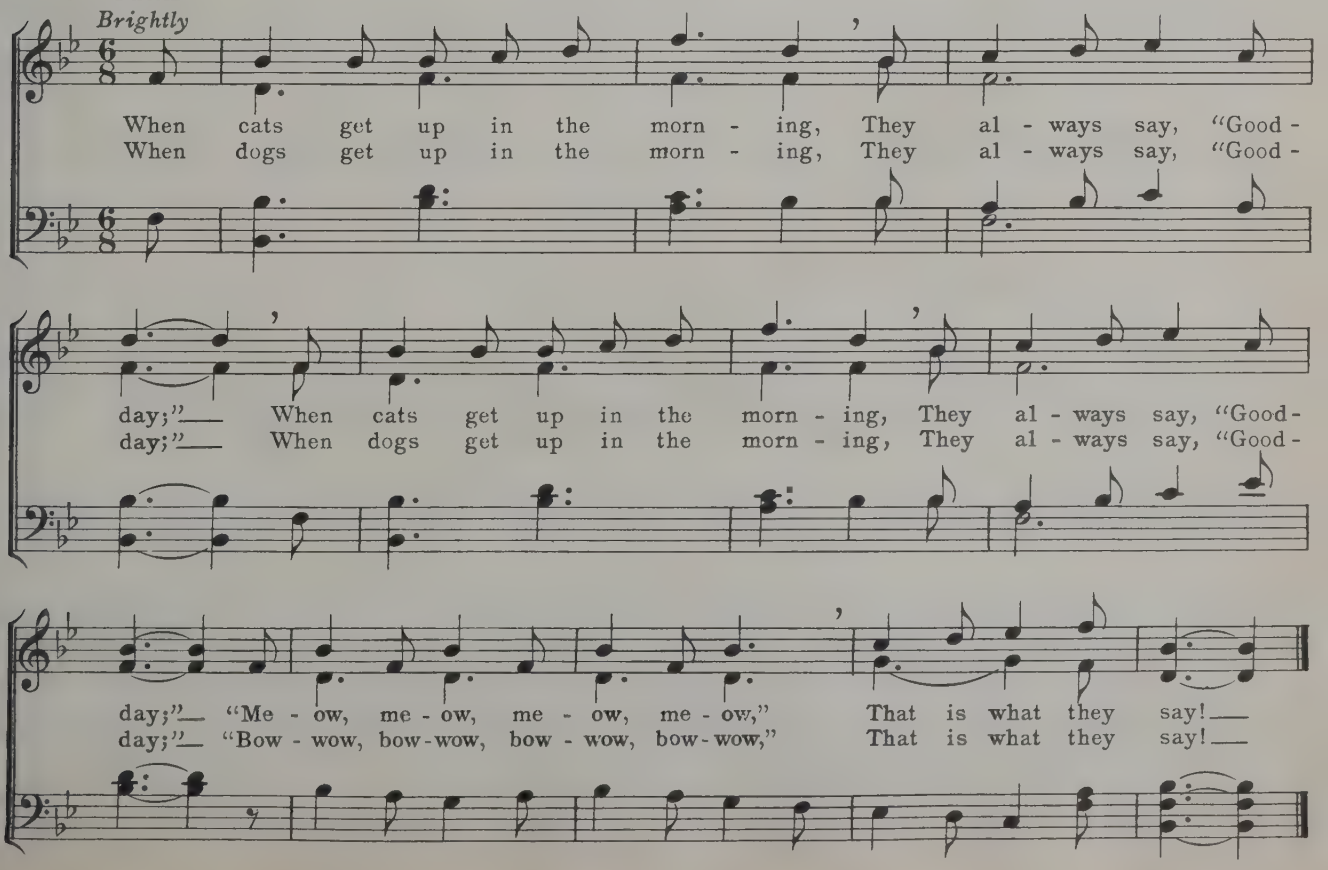
My Dicky Bird

MABEL L. HARRIS — IRENE R. BRICKNER



When Cats Get Up

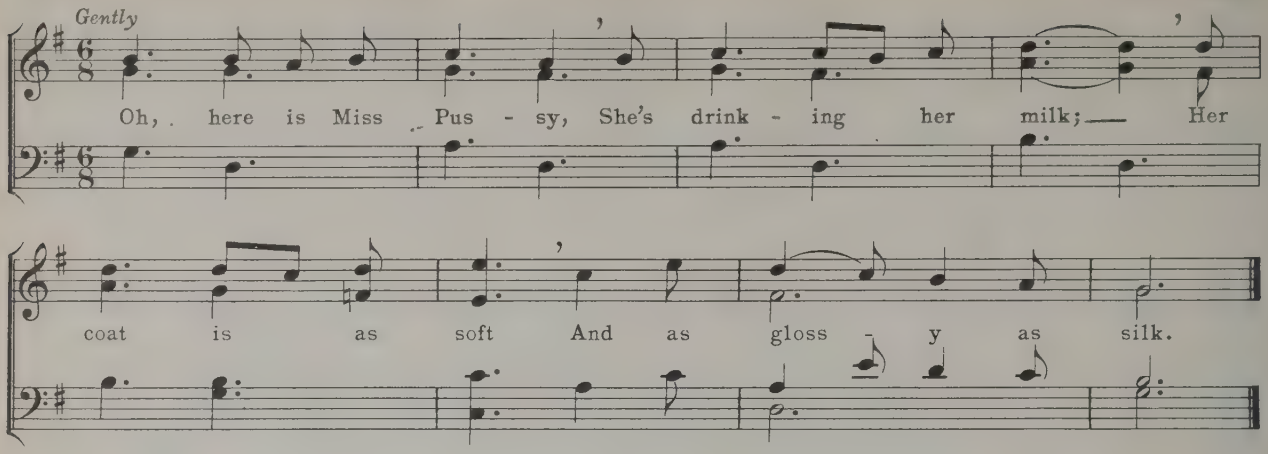
NURSERY RHYME — FRENCH FOLK SONG



Oh, Here is Miss Pussy

From CHILD LIFE IN SONG

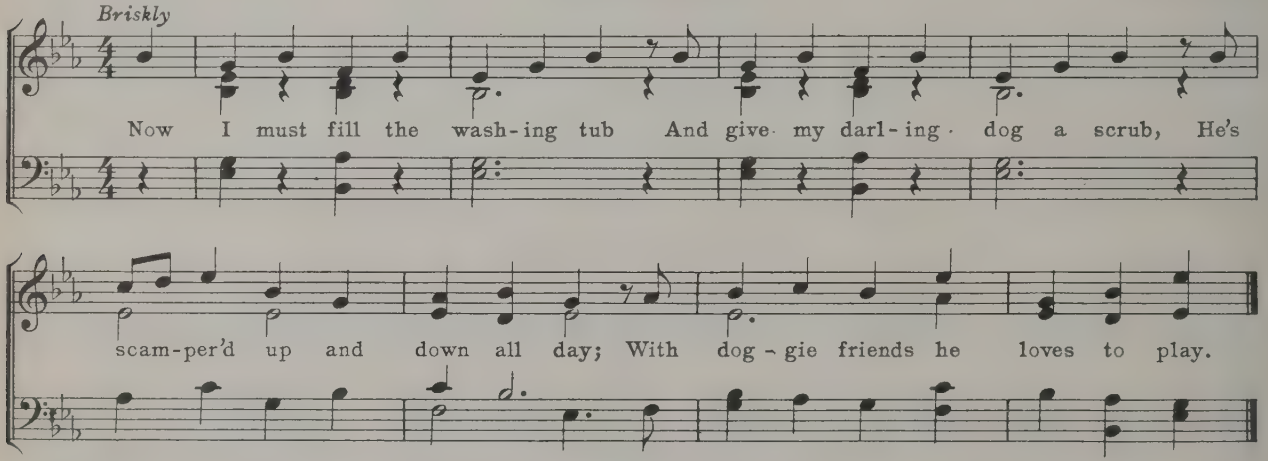
HORATIO PARKER



Doggie's Bath

E. GORDON BROWNE

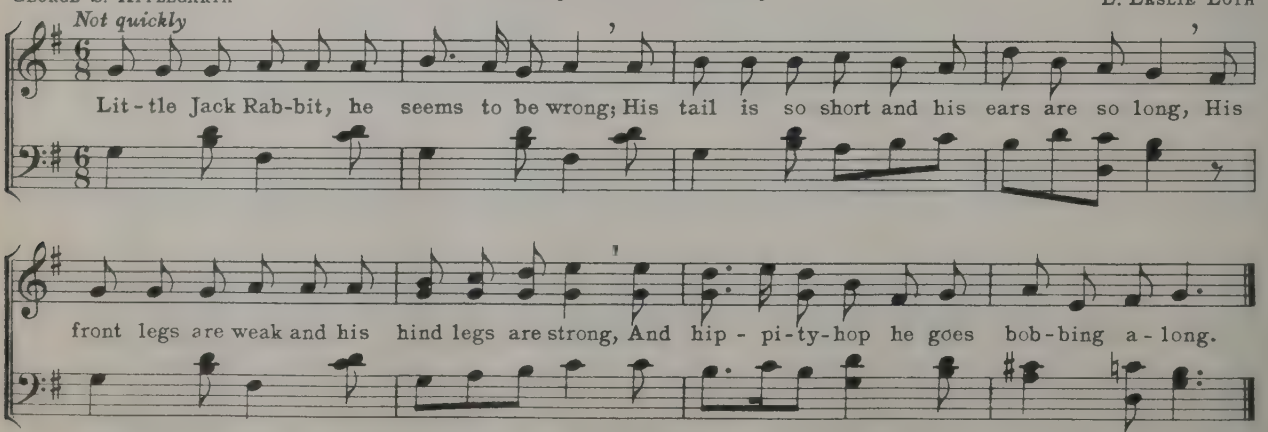
PAUL AMBROSE



Funny Little Bunny

GEORGE S. APPLEGARTH

L. LESLIE LOTH

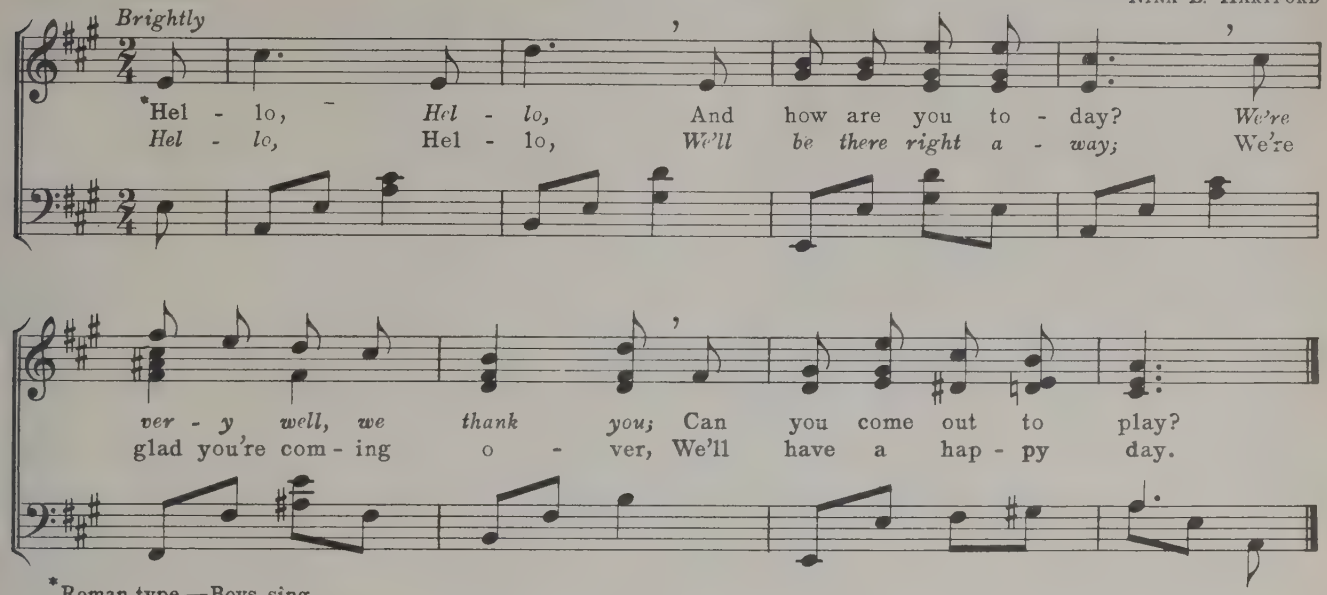


The Telephone

NINA B. HARTFORD

NINA B. HARTFORD

Brightly



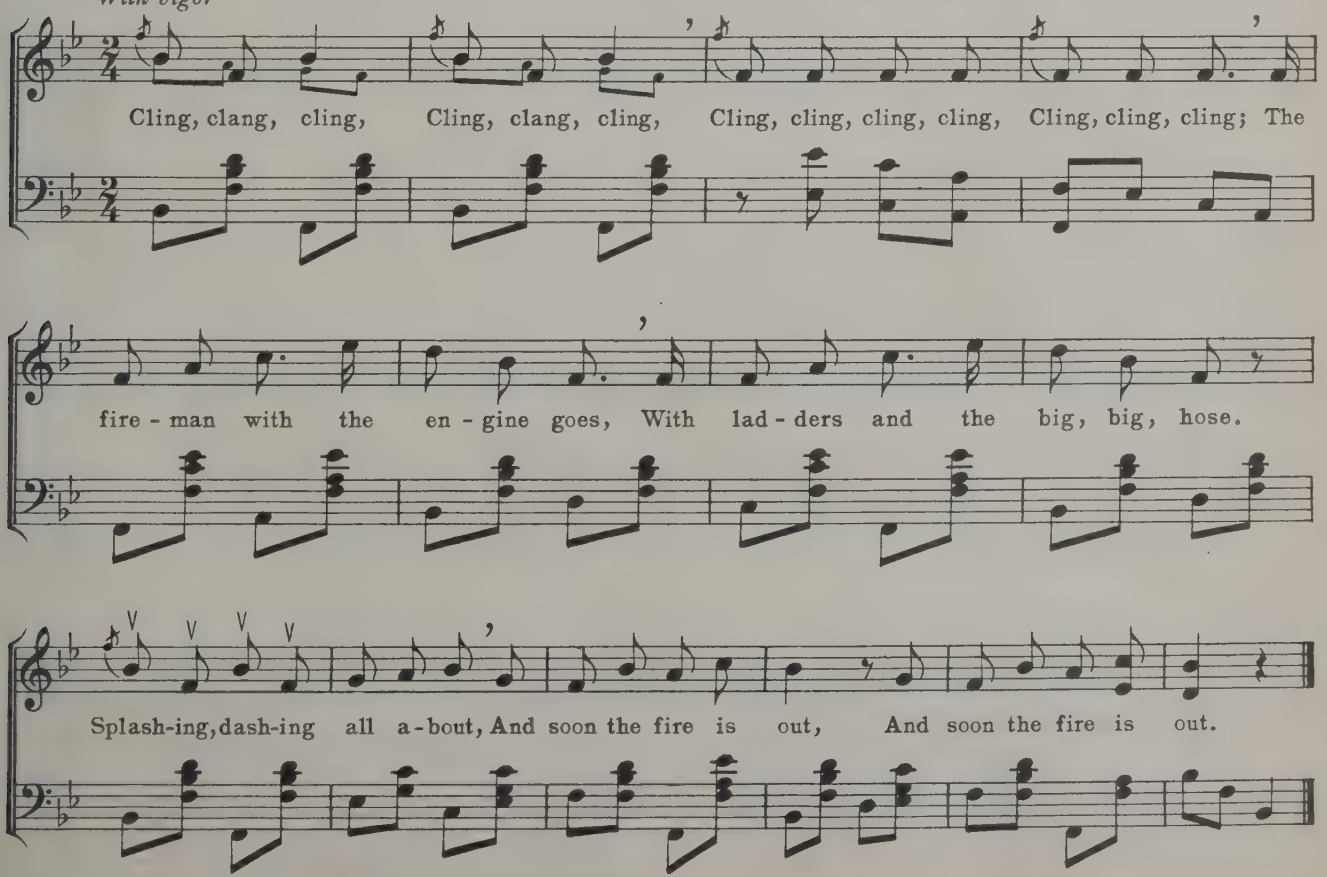
*Roman type — Boys sing
Italics ——— Girls sing
Last phrase — All sing

The Fireman

LINN MOORE MILLER

LINN MOORE MILLER

With vigor

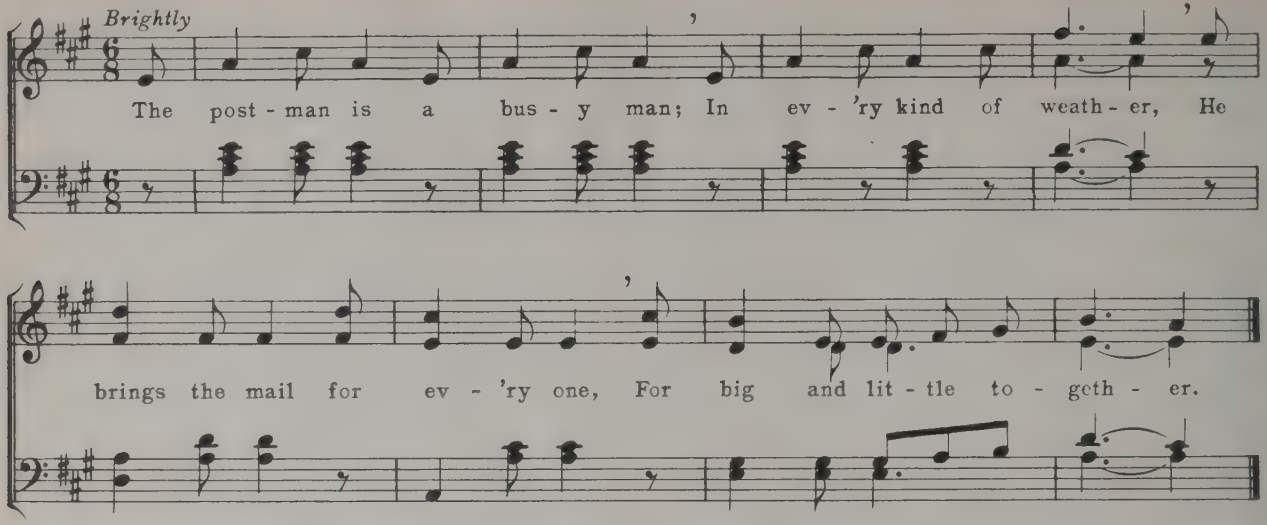


The grace notes are for the piano and should not be sung.

The Busy Postman

MABEL E. BRAY — OLD ENGLISH MELODY

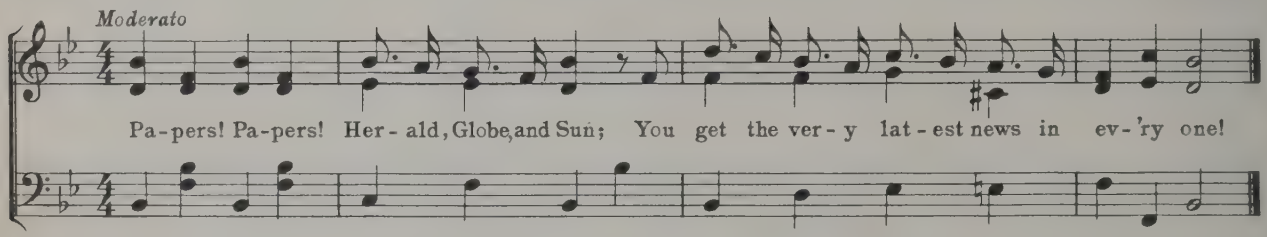
Brightly



Newsboy

NINA B. HARTFORD — NINA B. HARTFORD

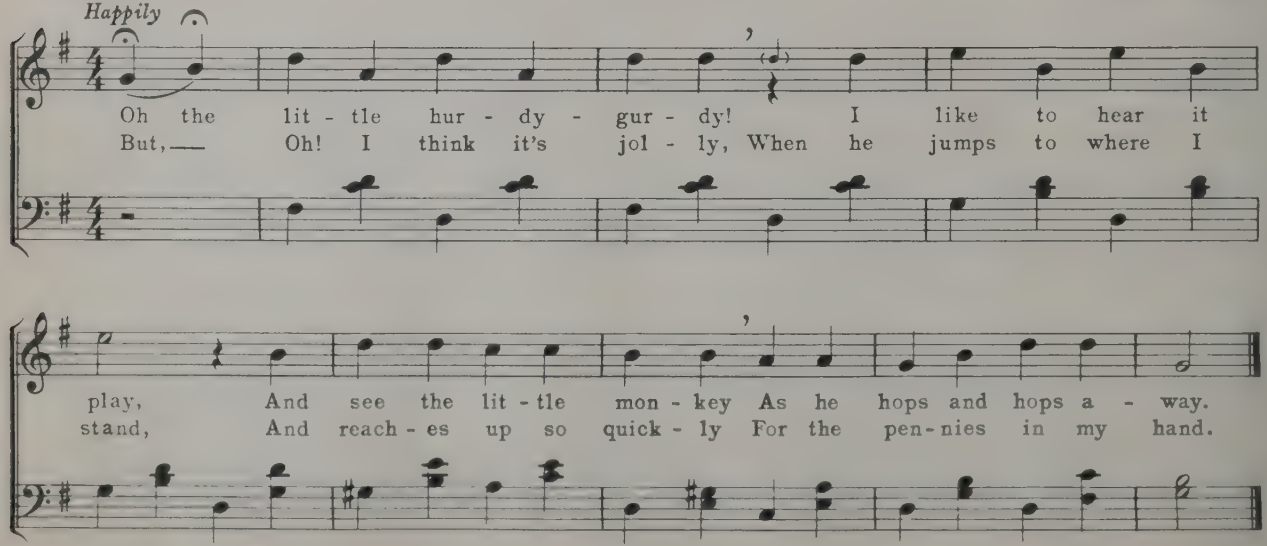
Moderato



The Hurdy-Gurdy

LINN MOORE MILLER — EDWARD B. BIRGE

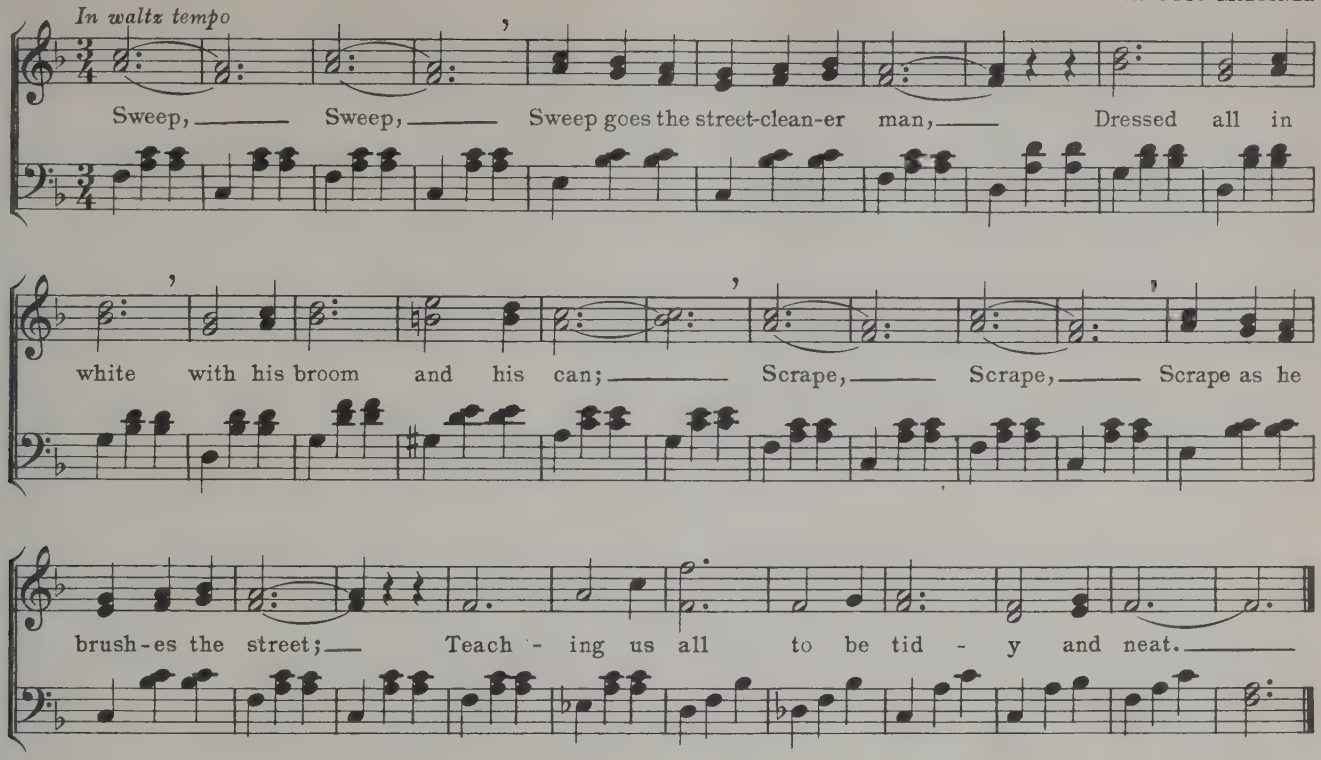
Happily



The Street-Cleaner Man

GEORGE S. APPLEGARTH — W. OTTO MIESSNER

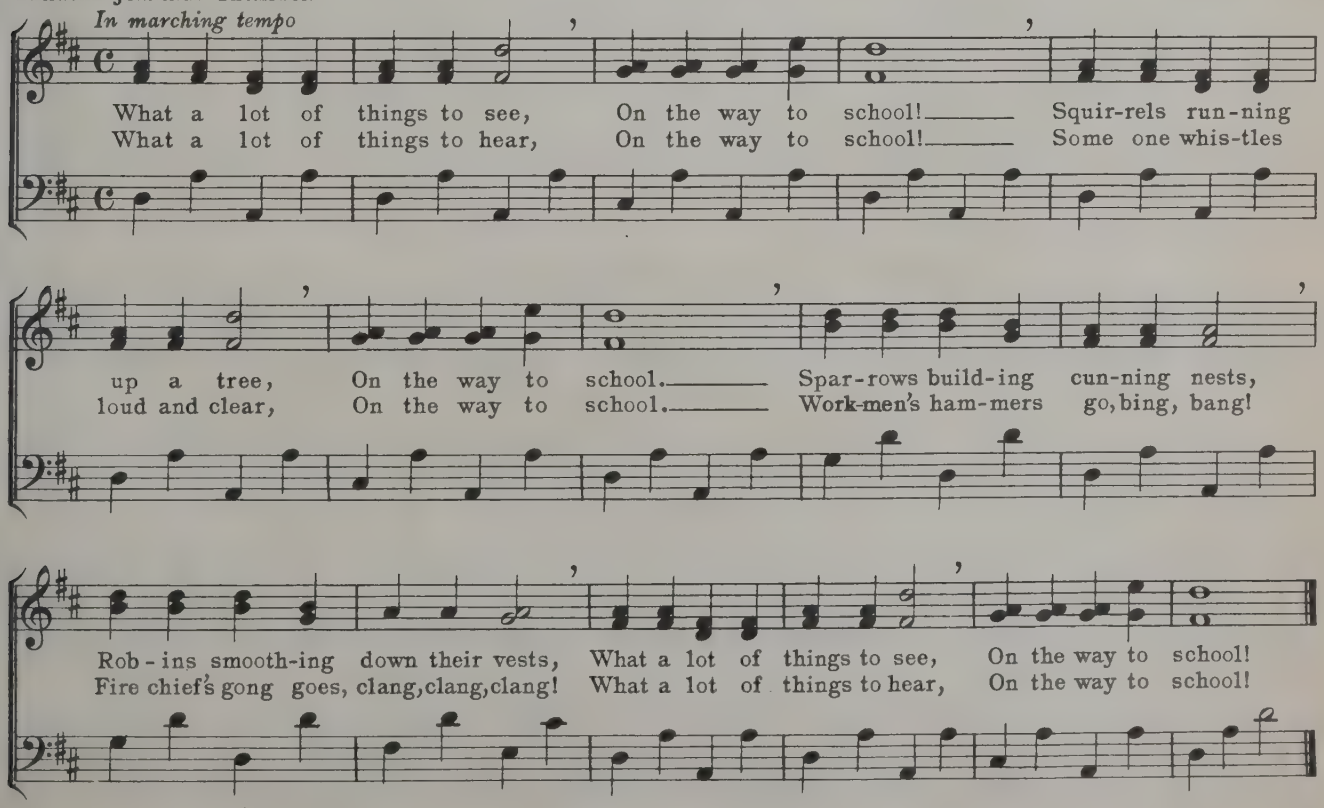
In waltz tempo



On the Way to School

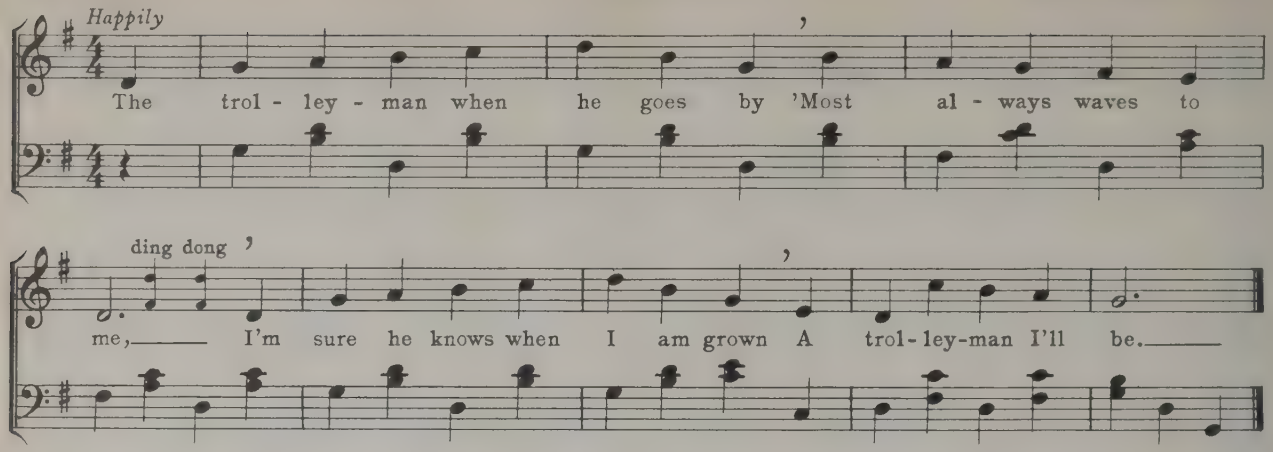
BLANCHE JENNINGS THOMPSON — L. LESLIE LOTH

In marching tempo



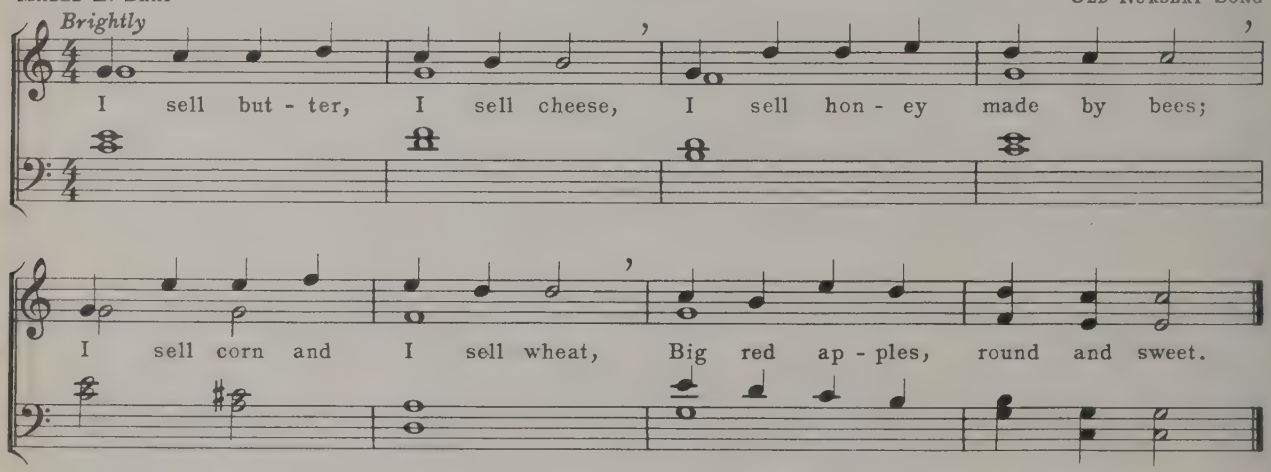
The Trolley Man

MAY MORGAN — GEORGE LEROY LINDSAY



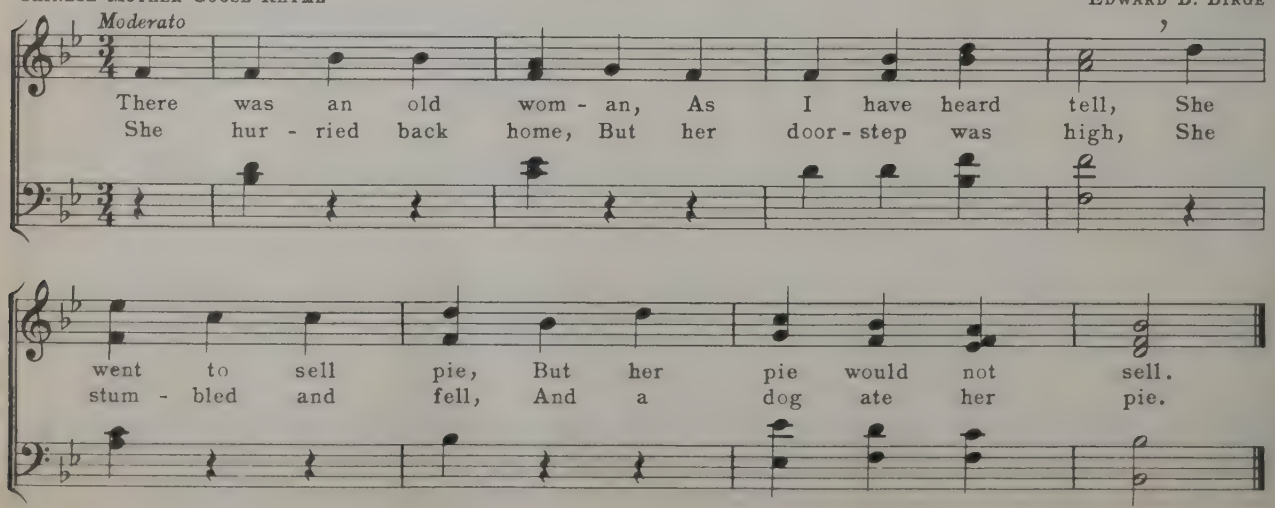
The Farmer

MABEL E. BRAY — OLD NURSERY SONG



The Old Woman

CHINESE MOTHER GOOSE RHYME — EDWARD B. BIRGE



Bread and Cherries

WALTER DE LA MARE — JAMES H. ROGERS

Not too fast, and well accented — *a little more softly*

Cher - ries, ripe cher - ries, the old wom - an cried, In her snow - y white
a - pron and bas - ket be - side; And the lit - tle boys came, Eyes
shin - ing, cheeks red, To buy bags of cher - ries To eat with their bread.

The Delicatessen Store

ELEANOR ALLETTA CHAFFEE — DANIEL PROTHEROE

Moderato

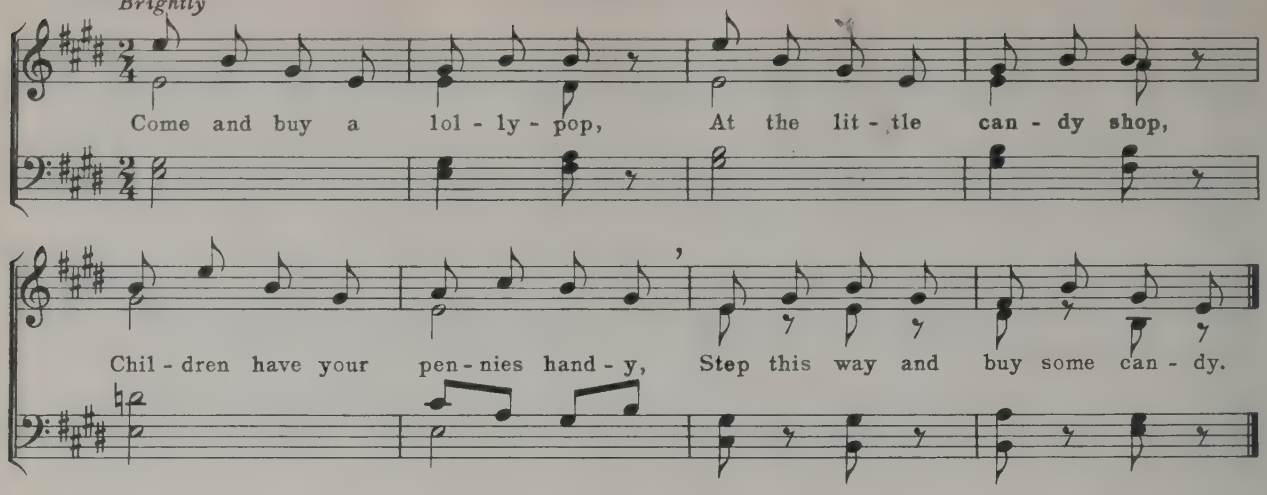
The del - i - ca - tes - sen has so man - y things, That I
There are cans full of ev - 'ry - thing un - der the sun, And
scarce - ly know what I shall buy; There are sal - ads and chees - es and
jel - lies and pick - les and meat; I don't know where else it would
pret - zels in rings, And fish - cakes all read - y to fry.
be so much fun To se - lect what I'm go - ing to eat.

The Candy Shop

LINN MOORE MILLER

LINN MOORE MILLER

Brightly

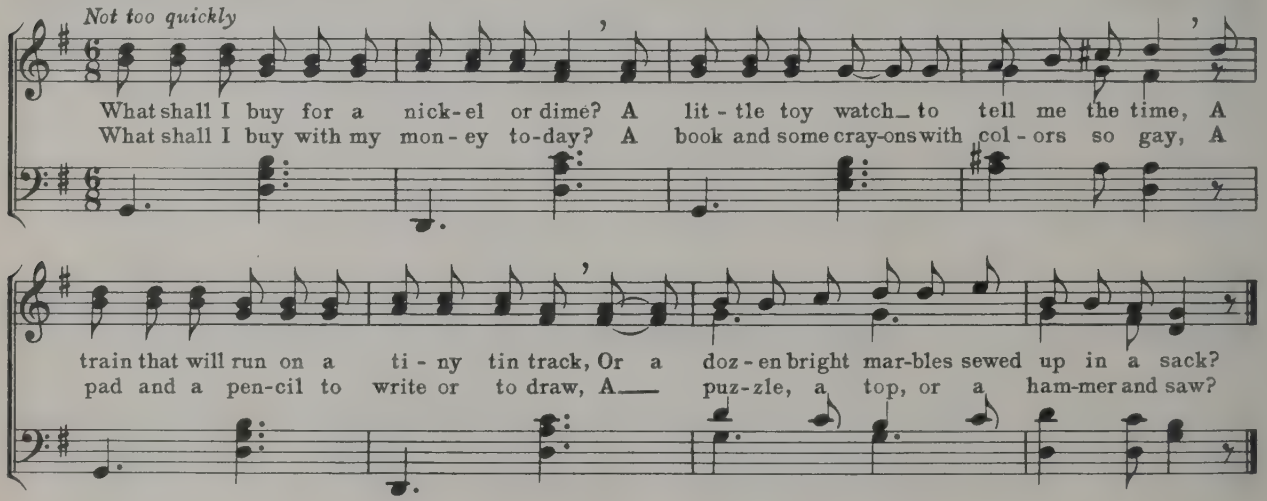


The Five and Ten Cent Store

ELEANOR ALLETTA CHAFFEE

NURSERY TUNE

Not too quickly

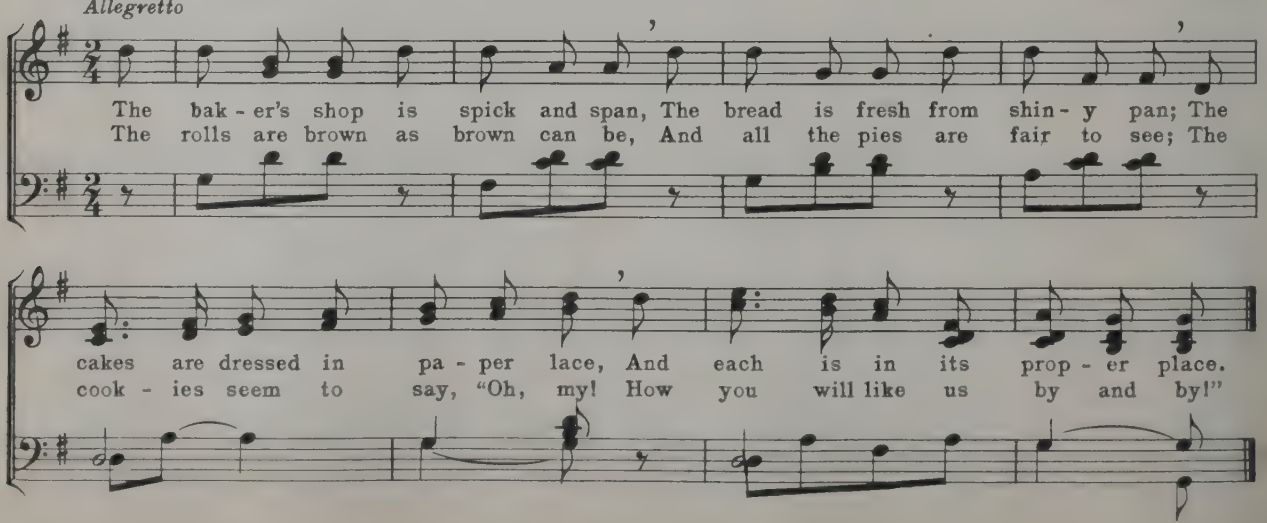


The Baker's Shop

ELEANOR ALLETTA CHAFFEE

FRANCIS FINDLAY

Allegretto



The Busy Cobbler

GEORGE S. APPLEGARTH — HARRIET WARE

In waltz tempo

Tip-pi-ty, tip-pi-ty, tap, tap, tap, The cob - bler pounds on his big, stout lap; He

tick - tacks one and he tick - tacks two, And he makes old shoes al - most like new.

cresc. *rit.*

Tip-pi-ty, tip-pi-ty tap, tap, tap, The cob - bler pounds on his big, stout lap.

The Carpenters' Song

NINA B. HARTFORD — NINA B. HARTFORD

Happily

1. To - day we are car - pen - ters one and all, See how we saw, see
2. We climb up the lad - ders to reach the roof, Up, up we climb, up,
3. We pound and we ham - mer the whole day long, See how we pound, see

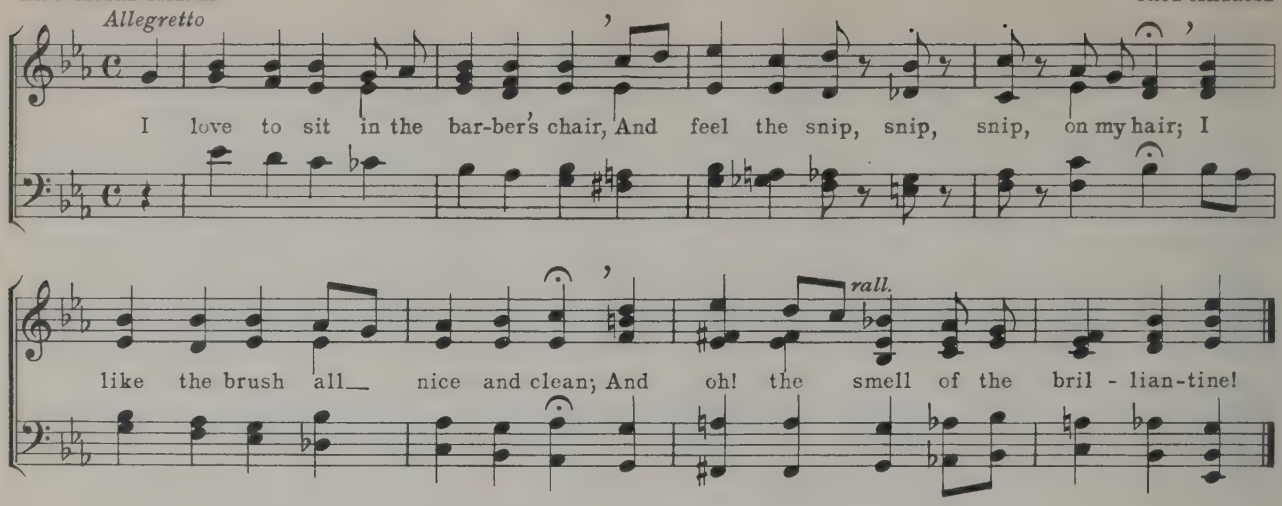
how we saw; We're build - ing a house that is straight and tall, That's why we saw to -
up we climb; Our build - ing, you know, must be weath - er proof, That's why we climb to -
how we pound; What - ev - er we build must be tight and strong, That's why we pound to -

day. We march a - round our house and sing, While more wood and nails we bring.
day. We march a - round our house and sing, While more wood and nails we bring.
day. Now skip and sing, our house is done; Play - ing car-pen-ter's heaps of fun.

The Barber

LINN MOORE MILLER — PAUL AMBROSE

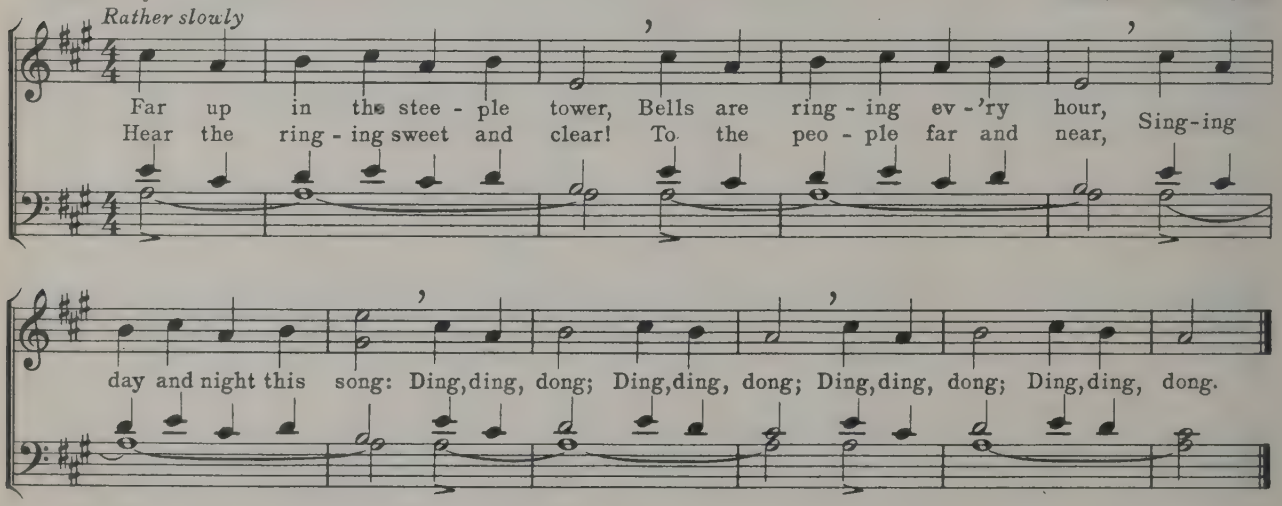
Allegretto



The Town Clock

Translation by MABEL E. BRAY — FRENCH NURSERY SONG

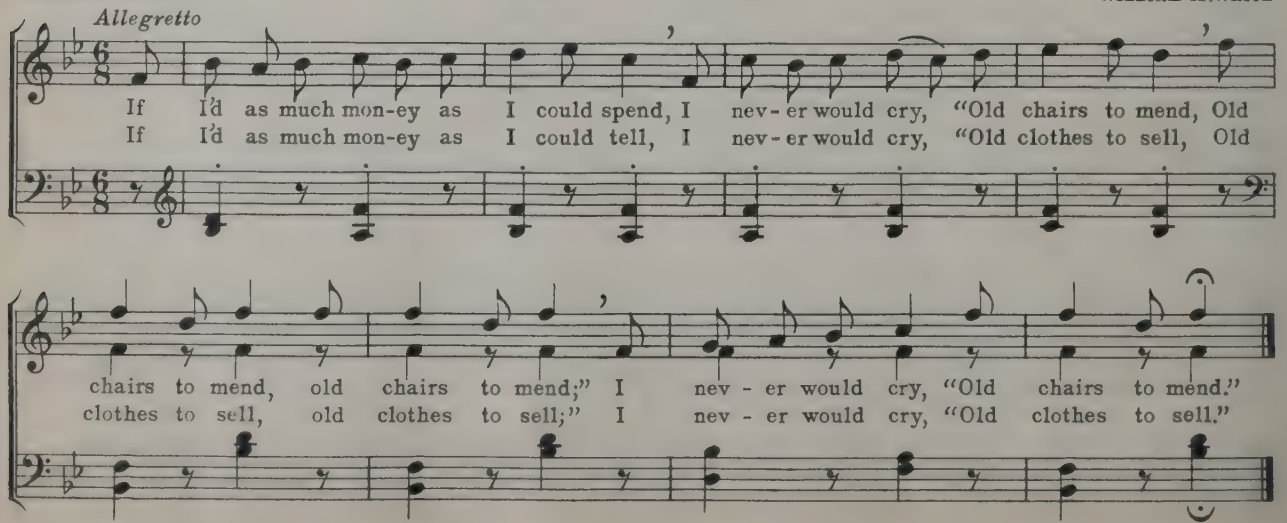
Rather slowly



If I'd as Much Money

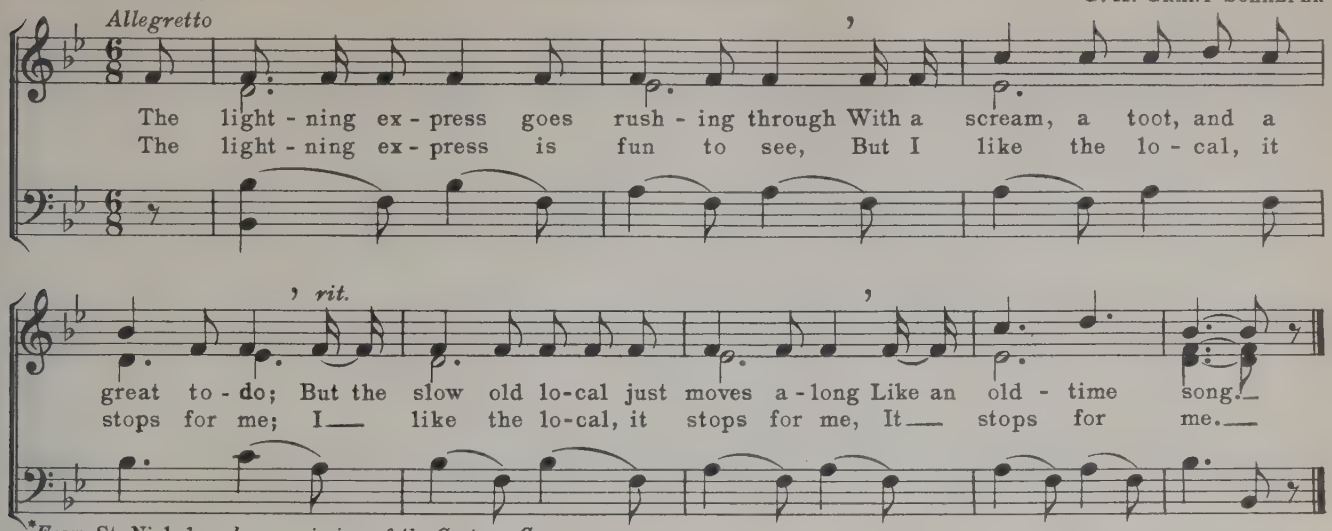
MOTHER GOOSE — WILLIAM A. WHITE

Allegretto



Concerning Travel

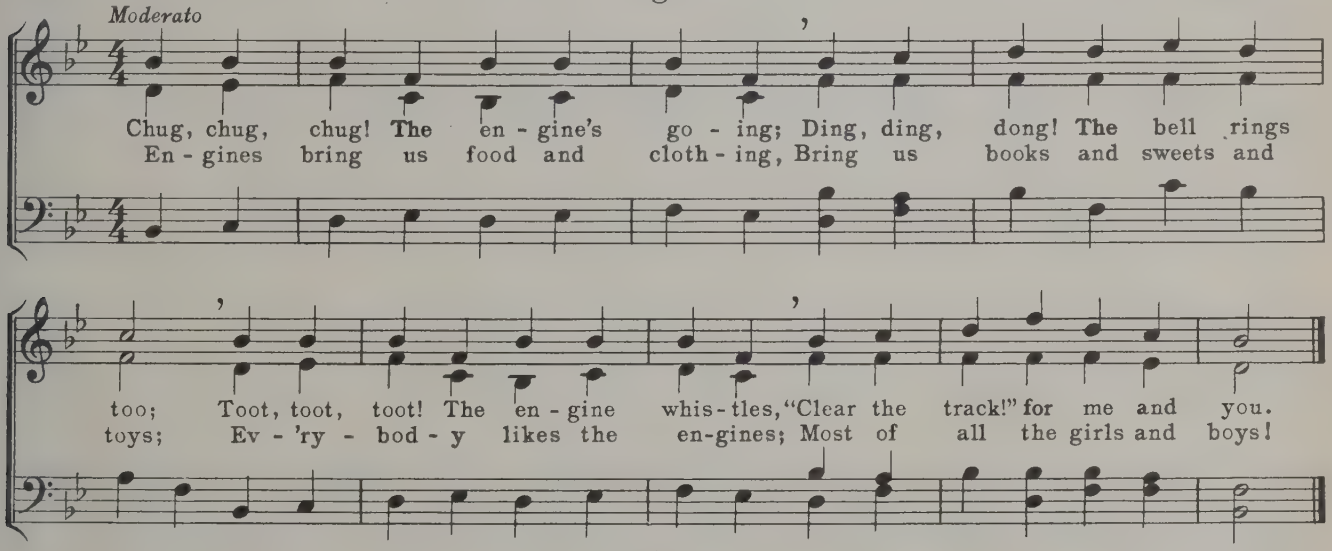
CAROLINE HOFMAN* G. A. GRANT-SCHAEFER



*From St. Nicholas, *by permission of the Century Co.*

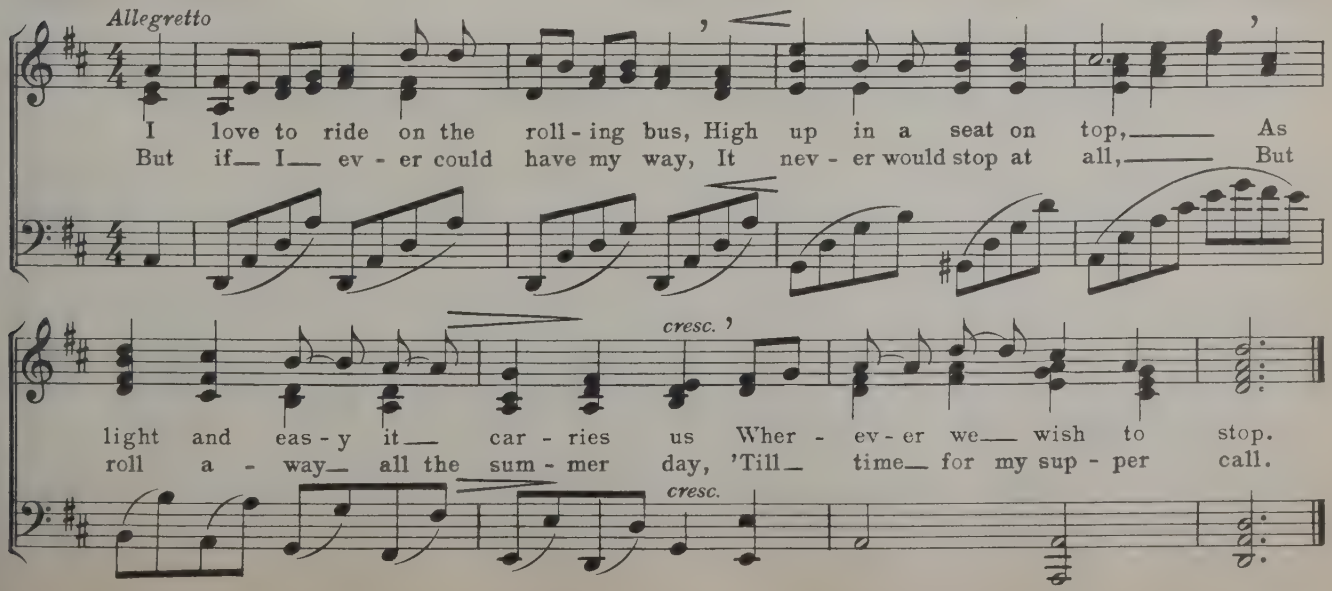
Engines

MABEL E. BRAY FRENCH NURSERY SONG



On the Bus

GEORGE S. APPLEGARTH DANIEL PROTHEROE

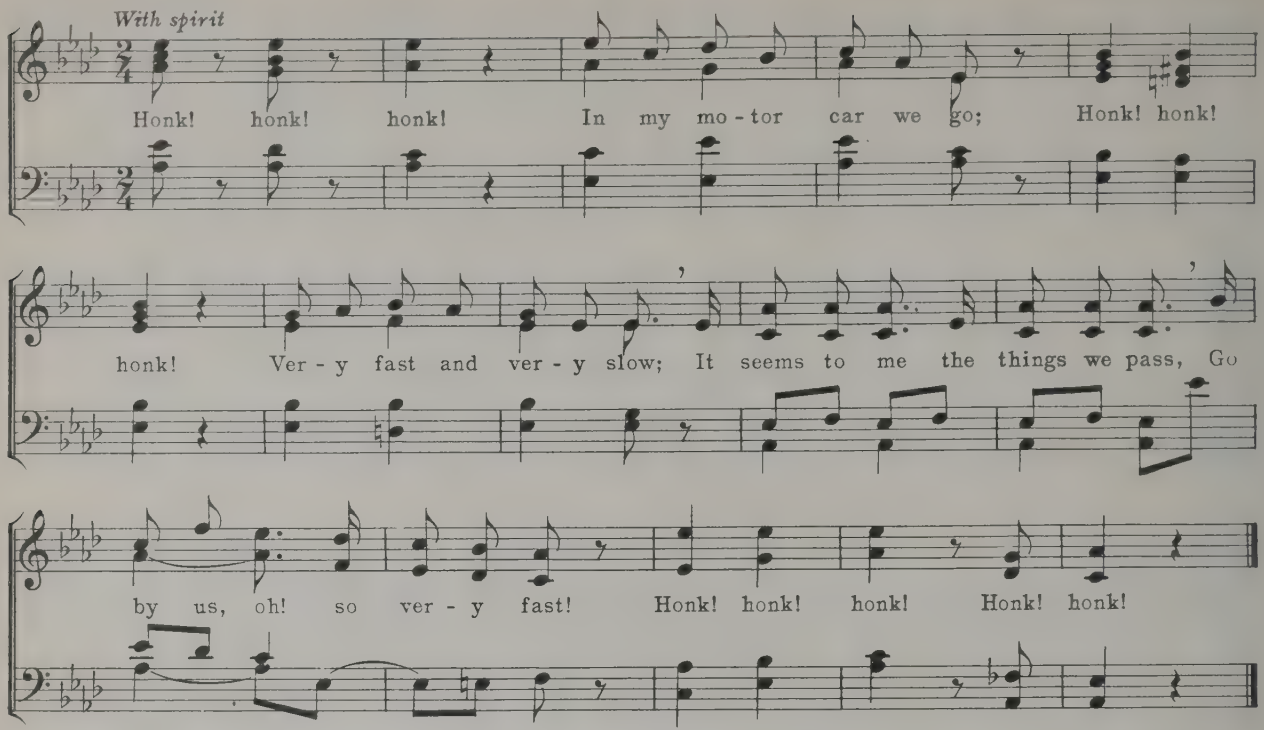


The Motor Car

LINN MOORE MILLER

LINN MOORE MILLER

With spirit

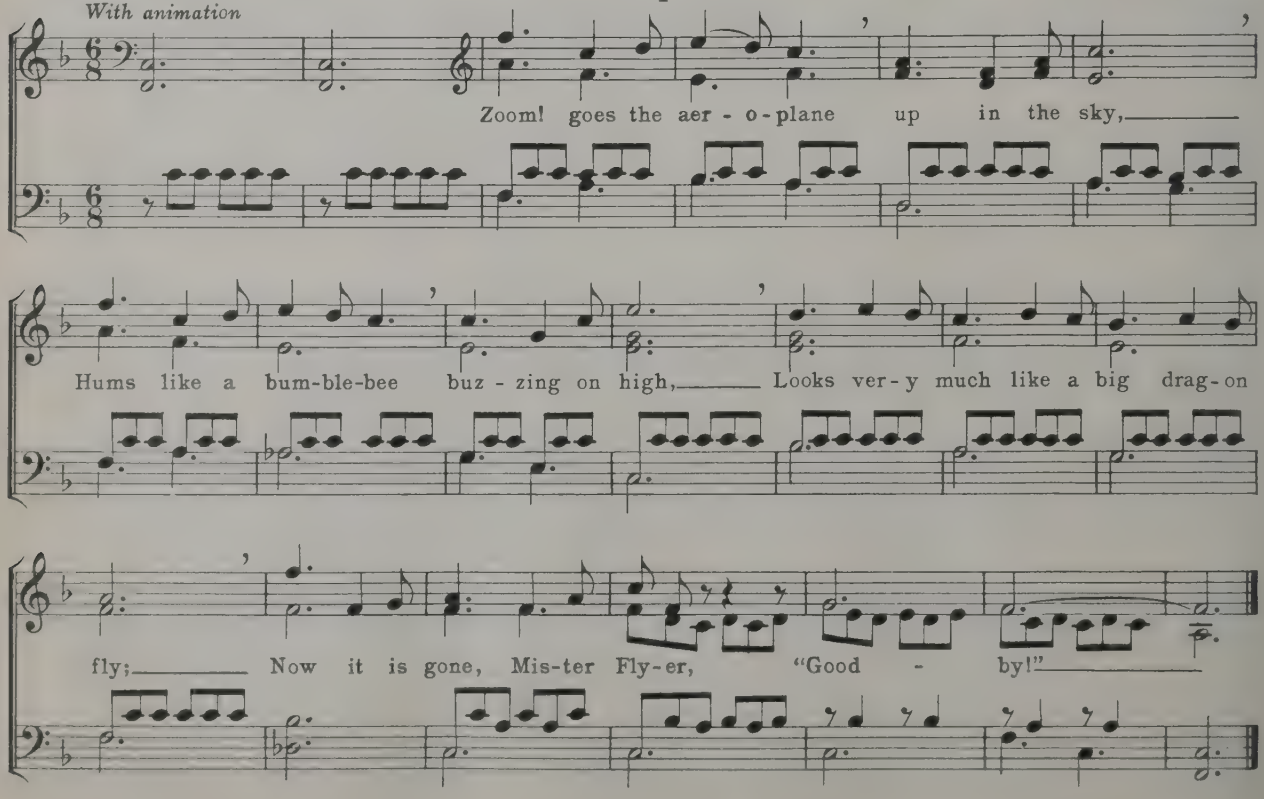


The Aeroplane

GEORGE S. APPLEGARTH

W. OTTO MIESSNER

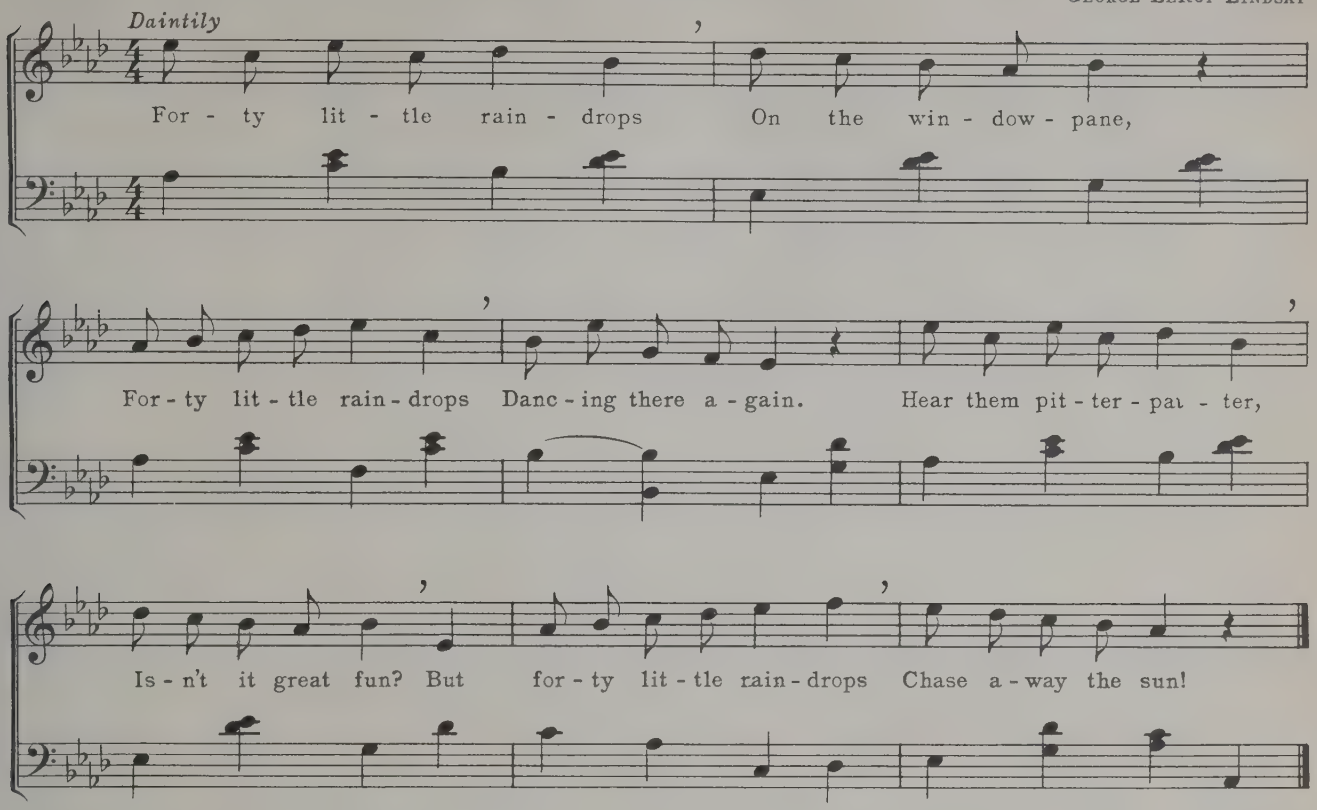
With animation



Rain

MARGARET A. FASSITT — GEORGE LEROY LINDSAY

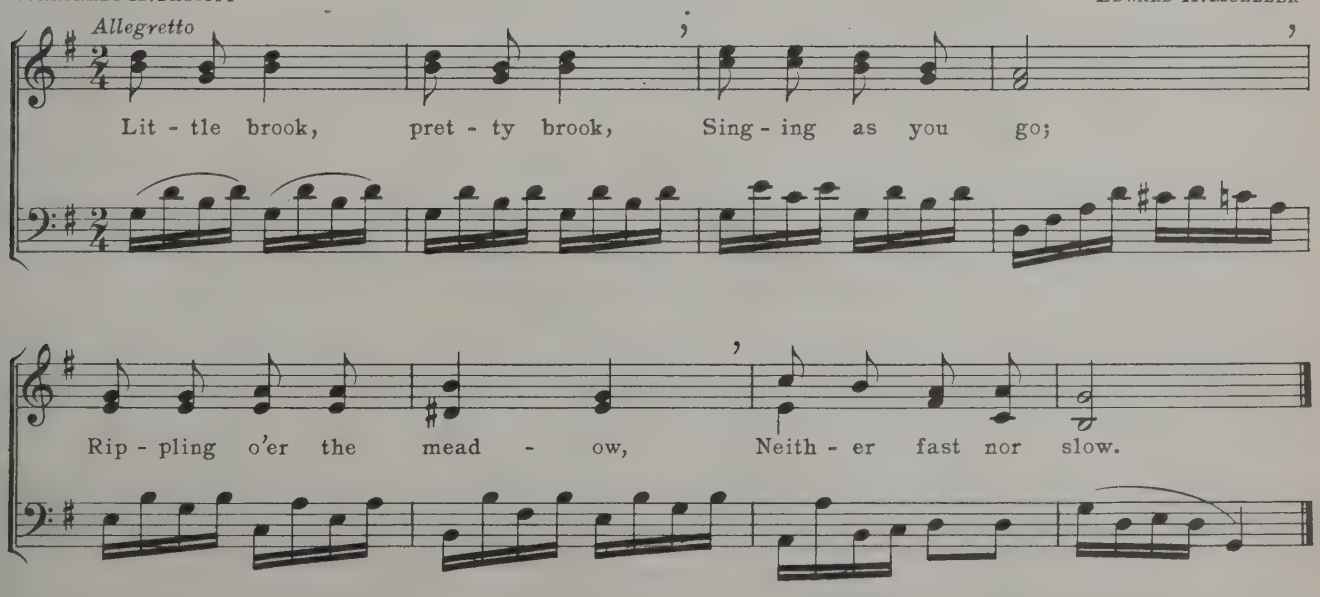
Daintily



The Brook

MARGARET A. FASSITT — EDWARD A. MUELLER

Allegretto



The River

EDITH LANHAM BOKELOH — FRANCIS FINDLAY

In the time of a slow waltz

1. The riv - er runs a - long, I like its gen - tle
2. The riv - er runs a - way, I watch it ev - 'ry
3. It goes right by the town, And un - der bridg - es

song; It flows so swift - ly by, As blue
day; It pass - es by the trees, It
brown; Where does the riv - er go? Does

1st time

poco rall.

as the blue sky.

2nd and 3rd times

poco rall.

rip - ples in the breeze.
an - y - bod - y know?

The Sea

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ANNETTE WYNNE — DANIEL PROTHEROE

Moderato misterioso

The sea comes roll - ing up the land, And plays a game a - long the sand; But

cresc.

when the chil - dren want to play, The sea just laughs and runs a - way.

Ships

MAY MORGAN ANICE TERHUNE

Smoothly and swingingly

Down the bay the ships go sail - ing, Sail - ing off to sea,

Sail - ing off to dis - tant coun - tries, Where I'd like to be.

A Sea Song for the Shore

JAMES WHITCOMB RILEY MARSHALL BARTHOLOMEW

With spirit

f Hail! ho! Sail! ho! A-hoy! A-hoy! A-hoy! Who calls me so far at sea? On-ly a lit-tle boy!

rugged, well accented

Sail! ho! Hail! ho! The sail - or loves the sea; I wish that he would cap - ture,

f

f *ff*

Wish that he would cap - ture A lit - tle sea - horse and send him back to me.

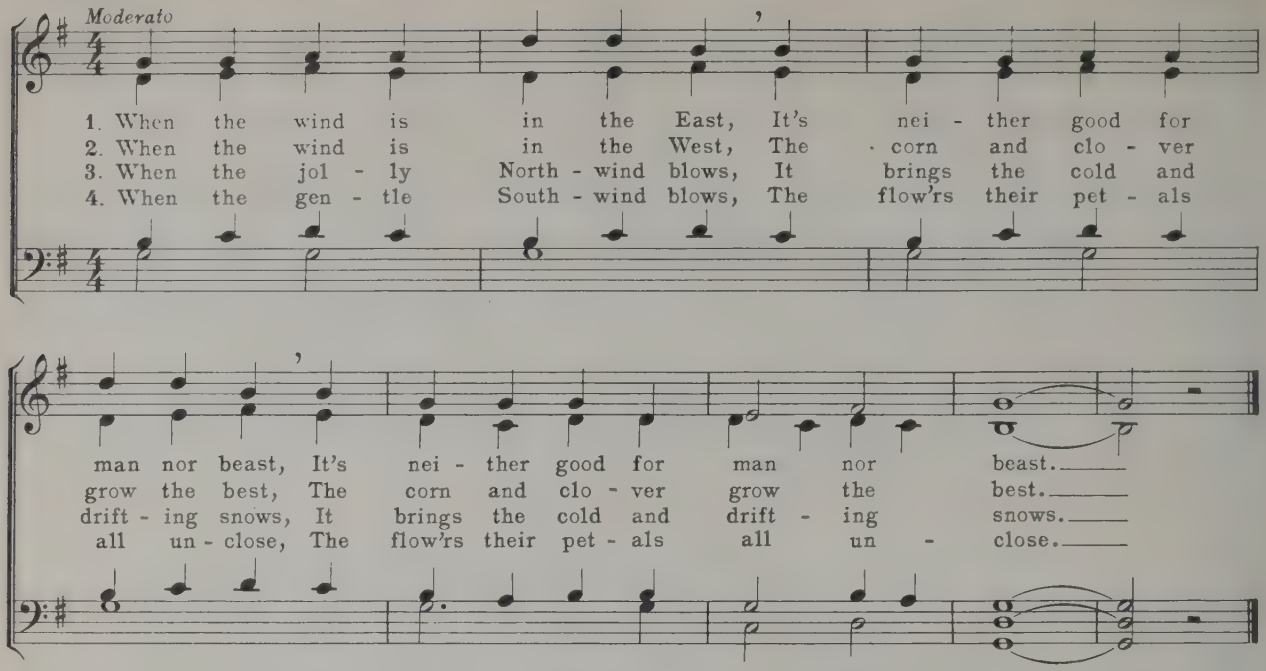
SAILOR DANCE

Well accented throughout

ff

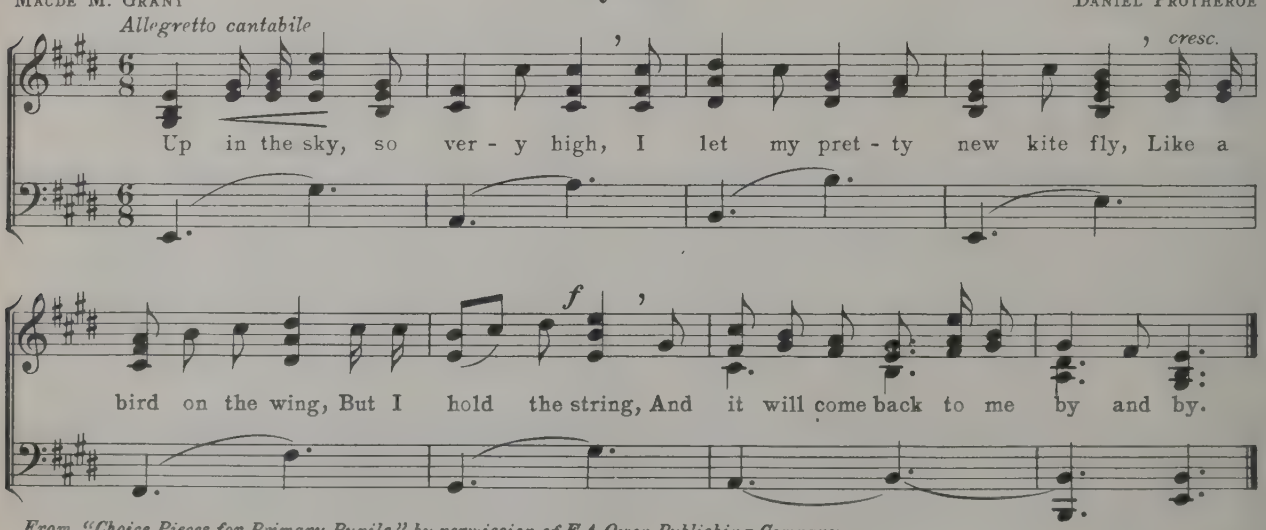
The Wind

TRADITIONAL — OLD ENGLISH



My Kite

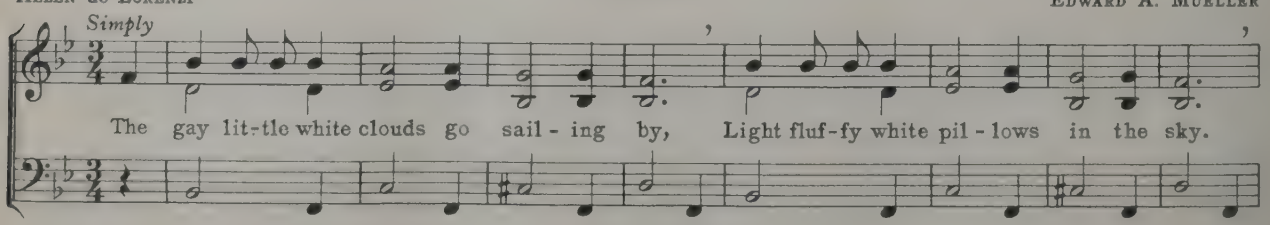
MAUDE M. GRANT — DANIEL PROTHEROE

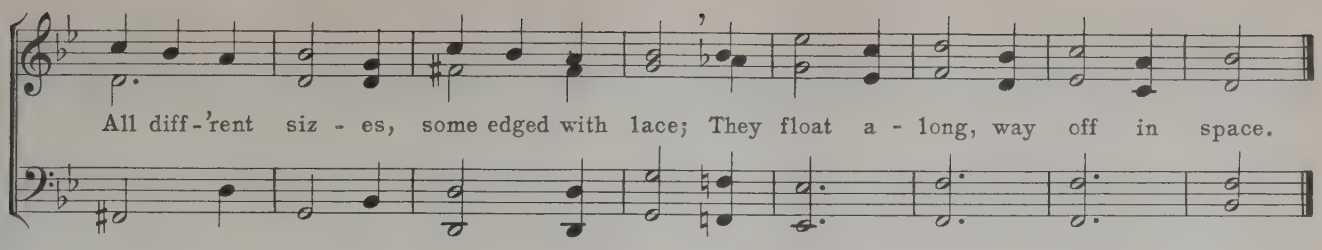


From "Choice Pieces for Primary Pupils," by permission of F.A. Owen Publishing Company.

Clouds

HELEN de LORENZI — EDWARD A. MUELLER

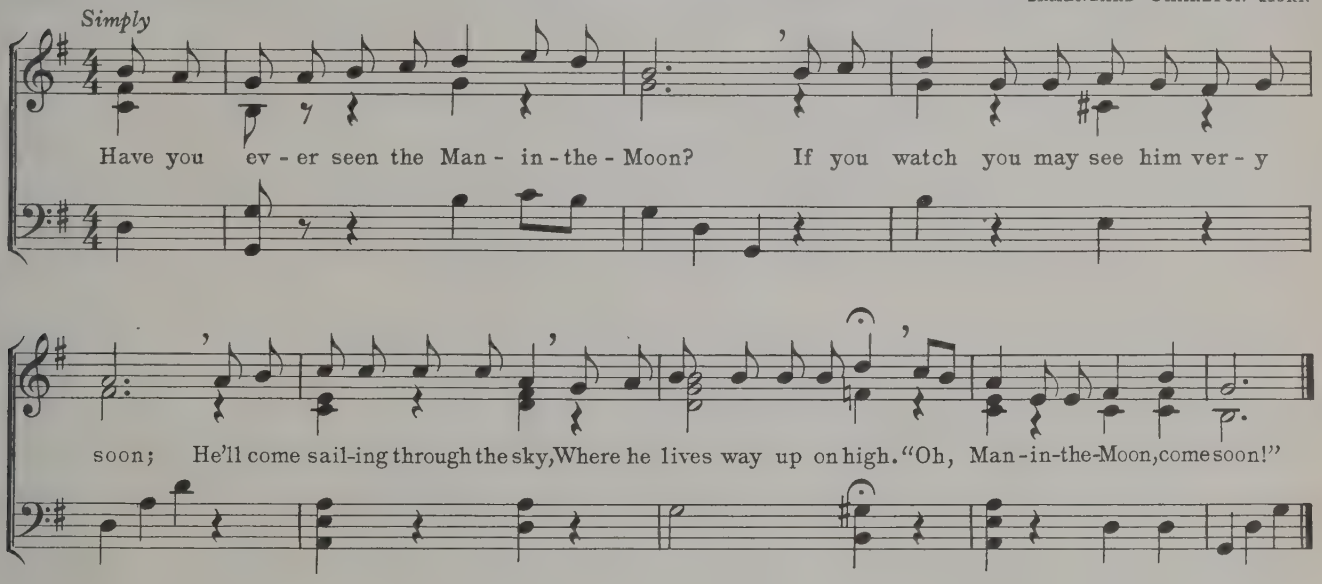




The Man-in-the-Moon

IRMENGARD CHARLTON HORN

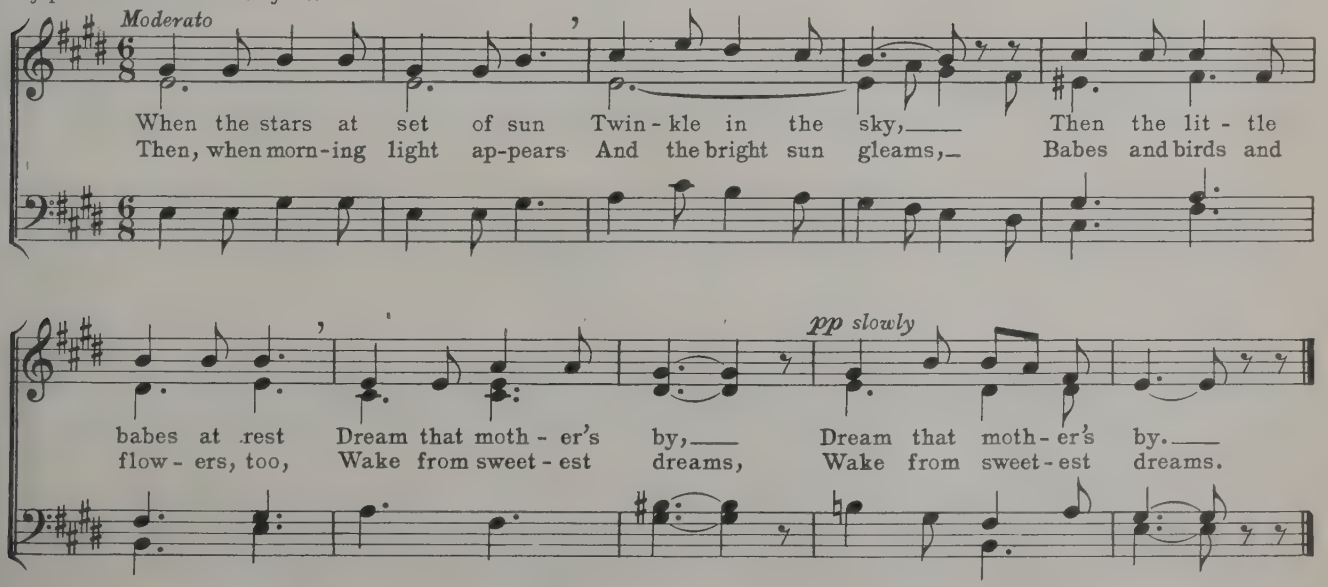
IRMENGARD CHARLTON HORN



When the Stars

From ST. NICHOLAS
By permission of the Century Co.

DR. GARRETT

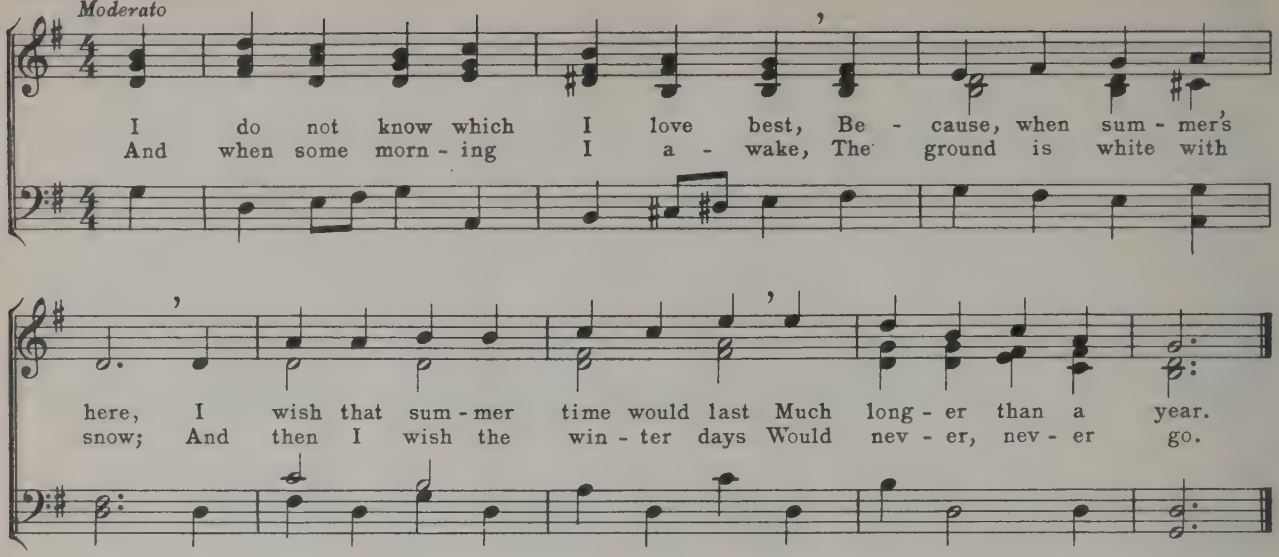


Summer and Winter

REBECCA B. FORESMAN

NURSERY SONG

Moderato

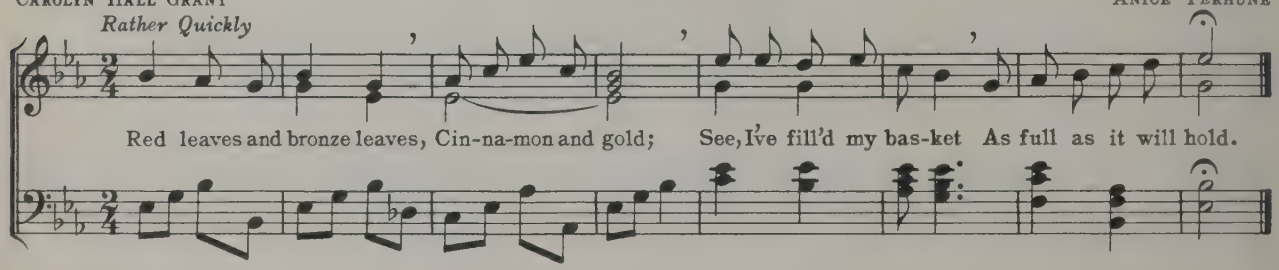


Leaves in Autumn

CAROLYN HALL GRANT

ANICE TERHUNE

Rather Quickly

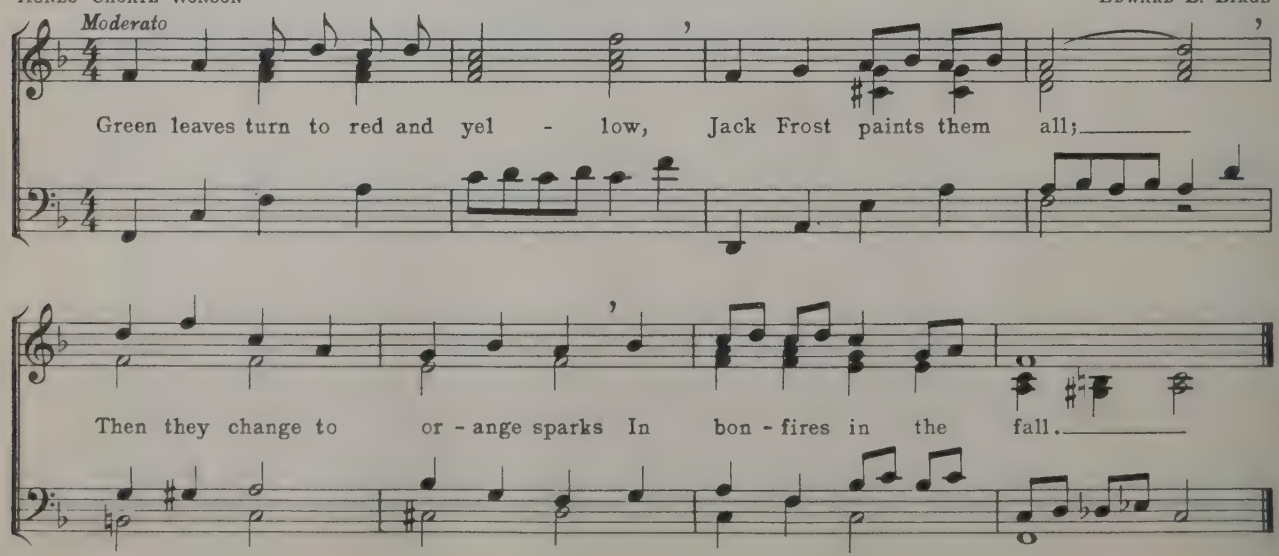


Autumn Fires

AGNES CHOATE WONSON

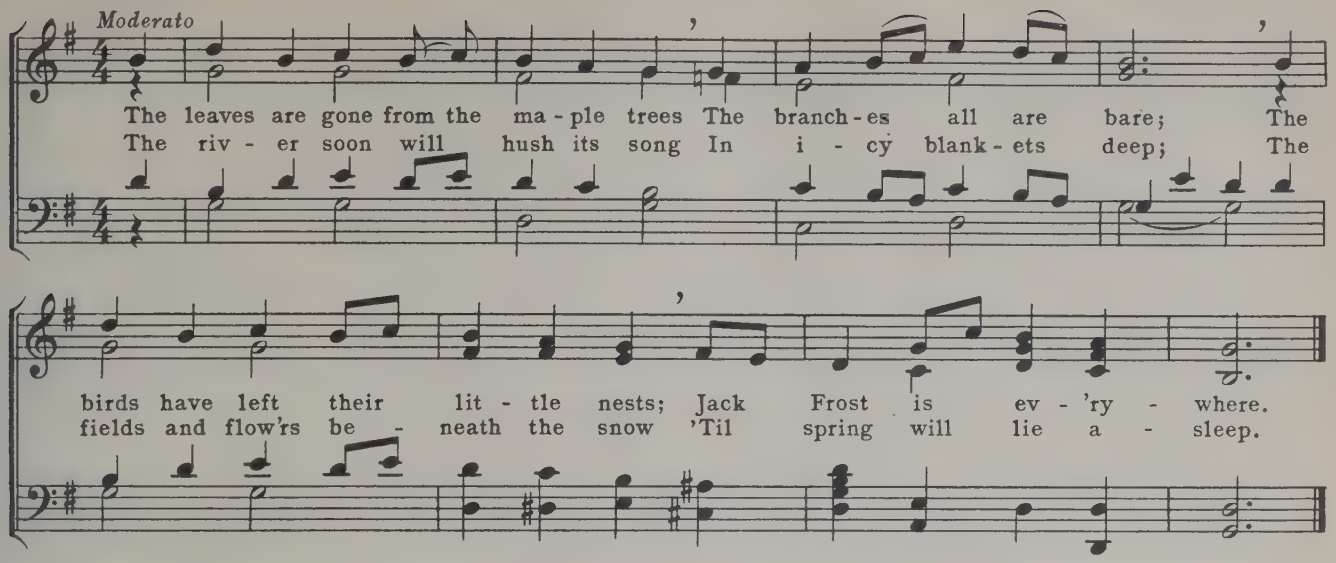
EDWARD B. BIRGE

Moderato



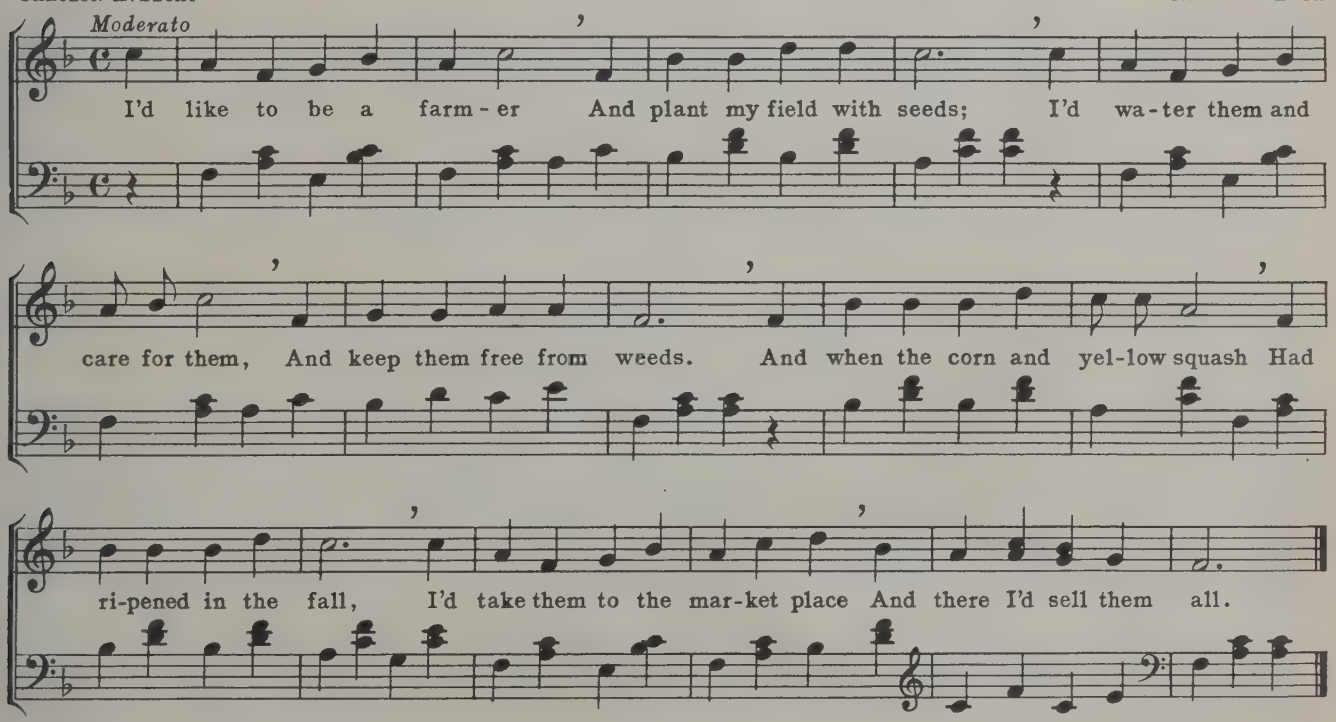
The Leaves are Gone

NINA B. HARTFORD NINA B. HARTFORD



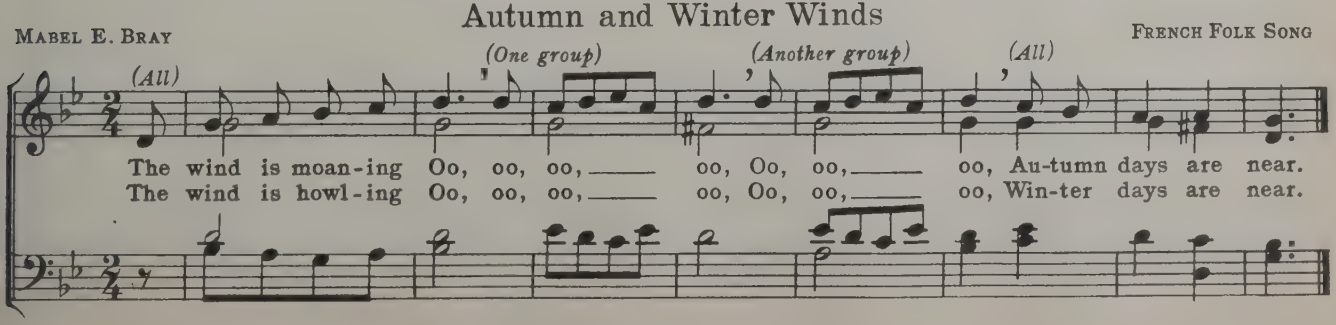
I'd Like to be a Farmer

CAROLYN E. SLOAT L. LESLIE LOTH



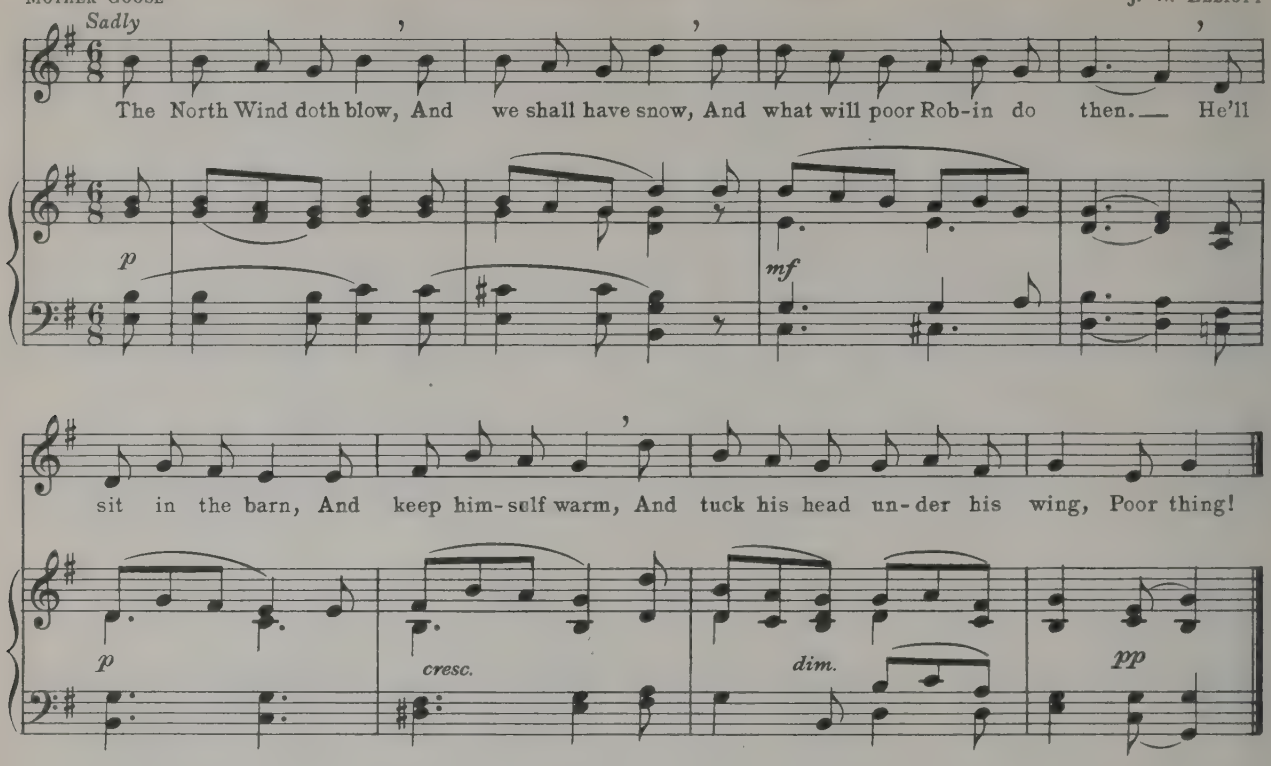
Autumn and Winter Winds

MABEL E. BRAY FRENCH FOLK SONG



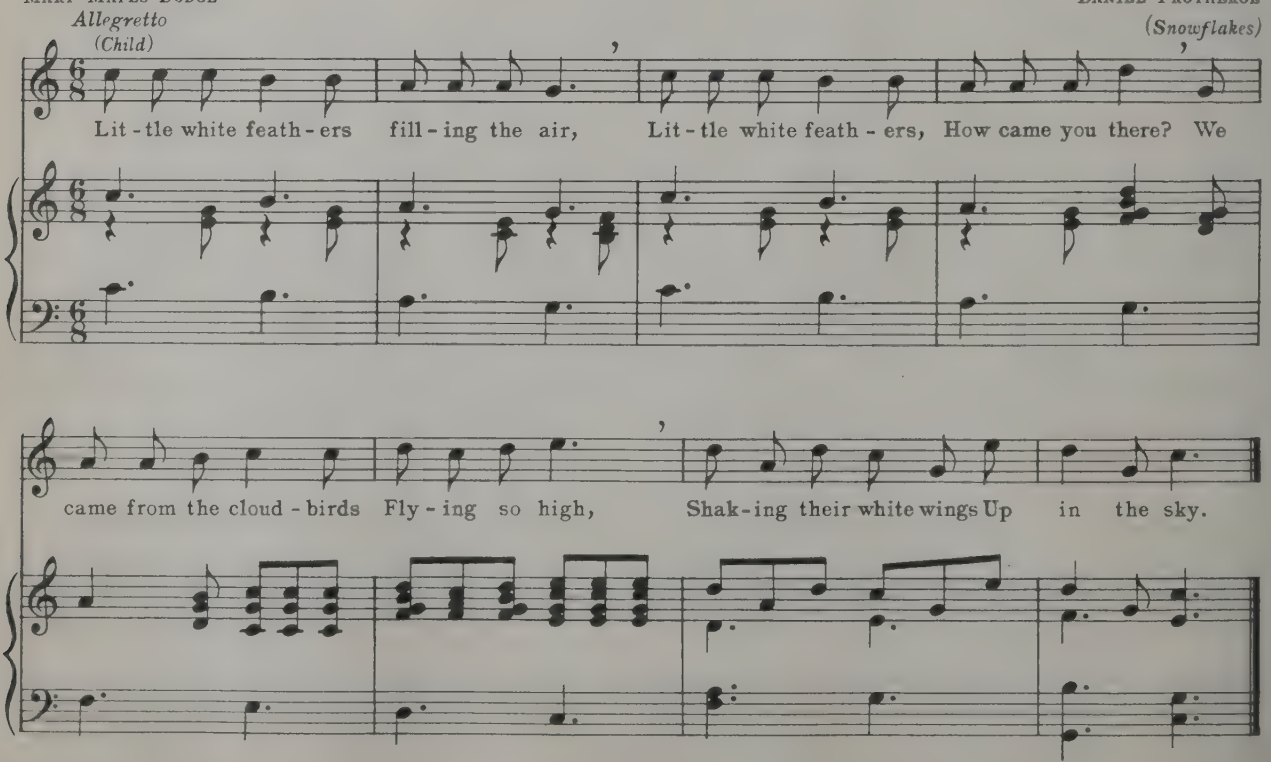
The North Wind Doth Blow

MOTHER GOOSE J. W. ELLIOTT



Snowflakes

MARY MAPES DODGE DANIEL PROTHEROE

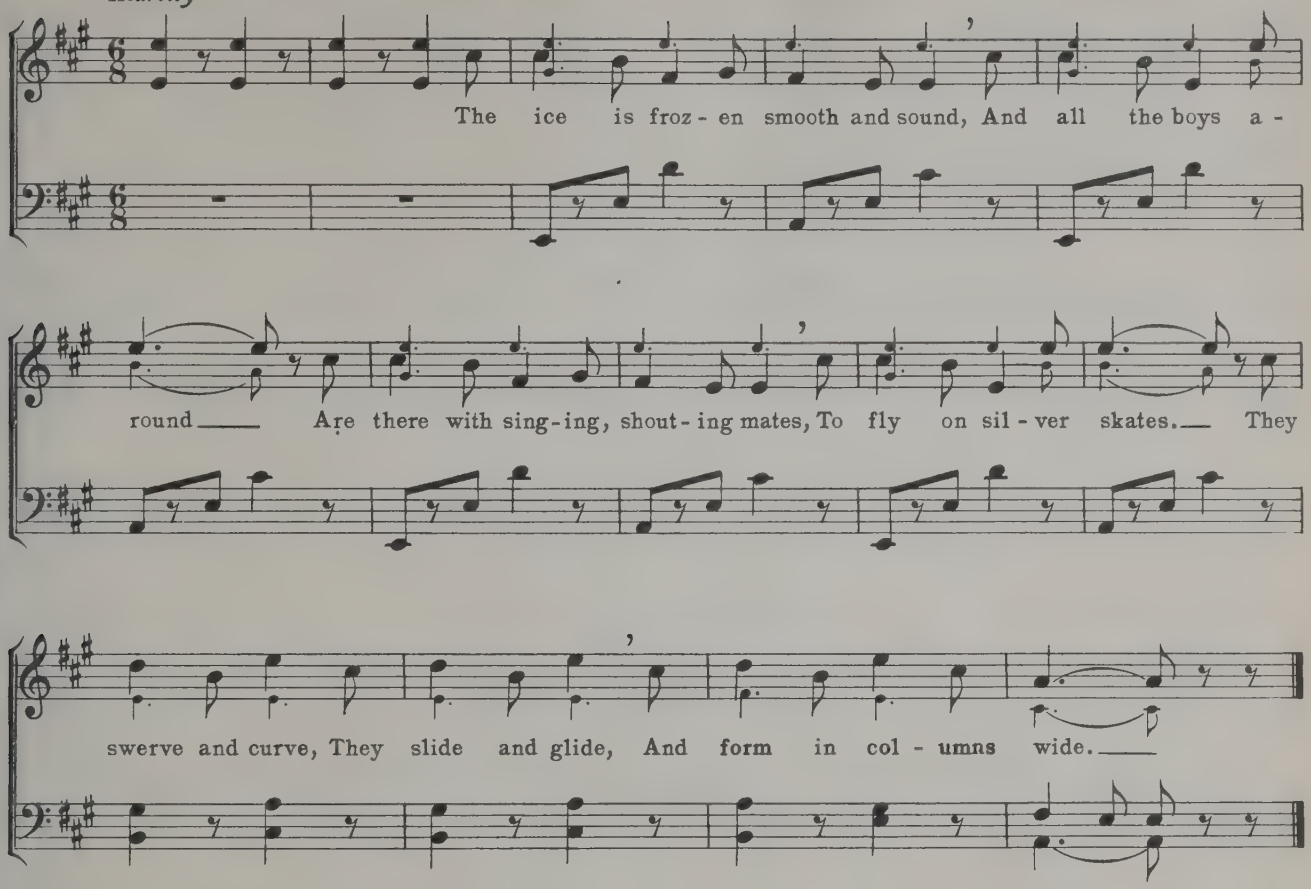


Skating

W. Otto Miessner

Heartily

W. Otto Miessner

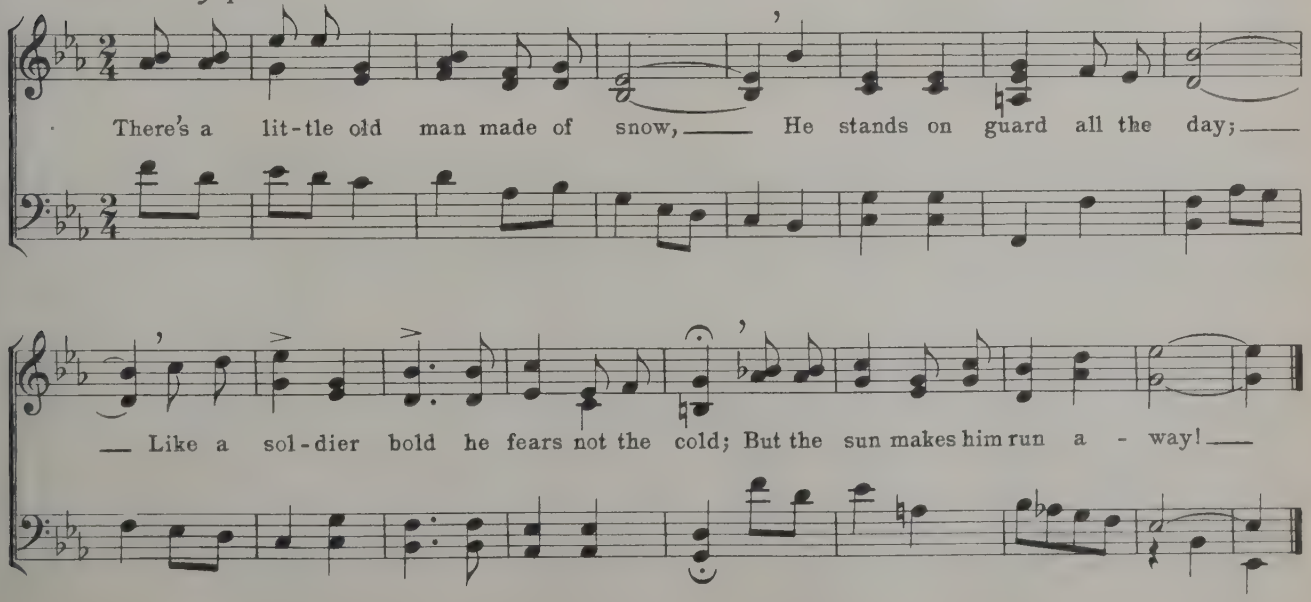


The Snowman

Linn Moore Miller

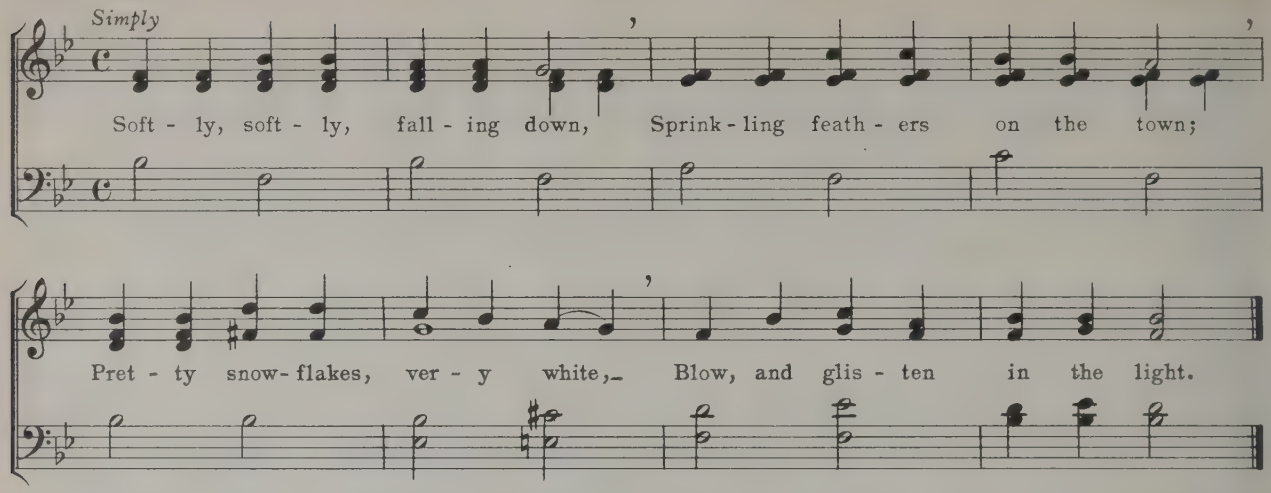
Moderately quick

Linn Moore Miller



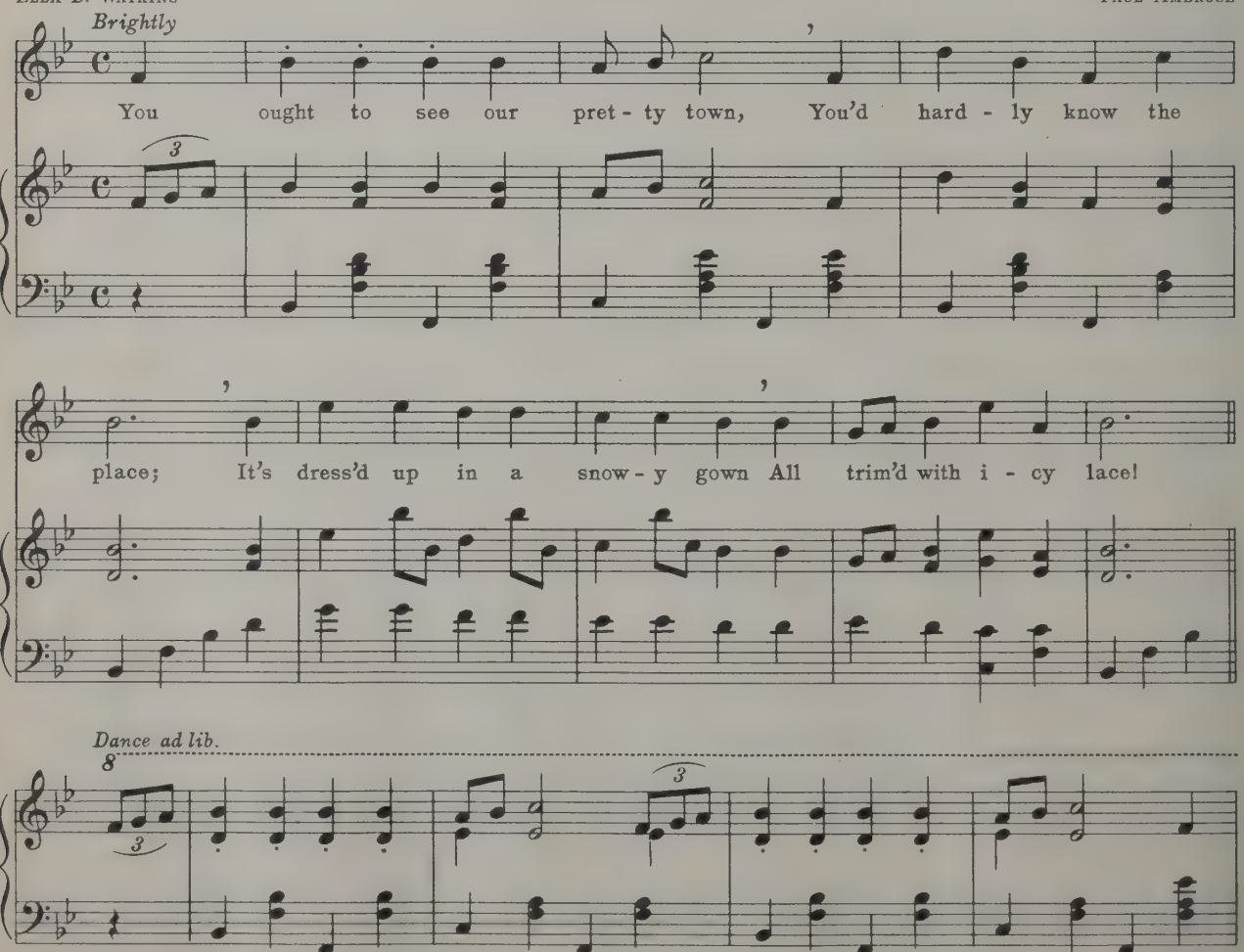
Snowflake Feathers

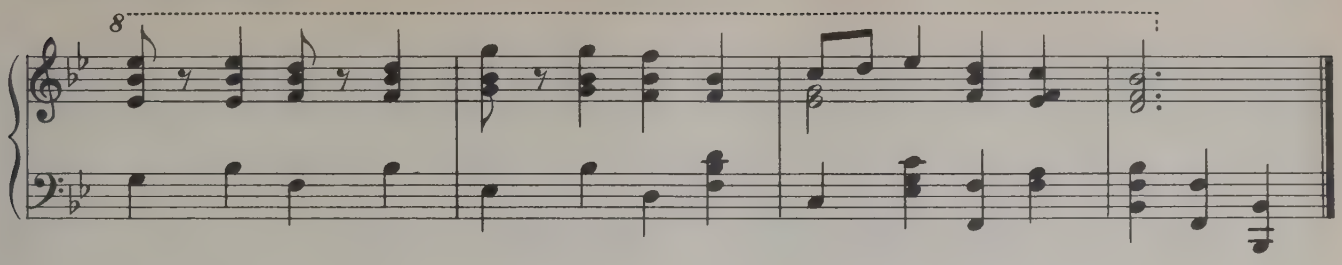
MABEL E. BRAY L. LESLIE LOTH



The Dressed-Up Town

ELLA D. WATKINS PAUL AMBROSE



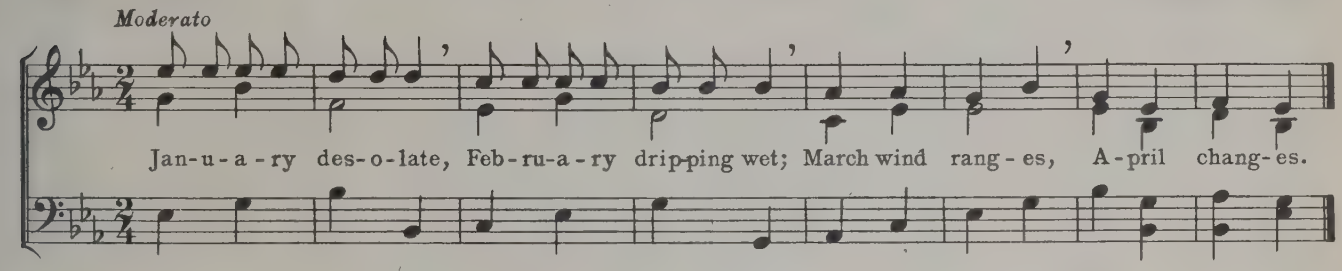


January and February

CHRISTINA ROSSETTI

MODERN MUSIC SERIES

Moderato

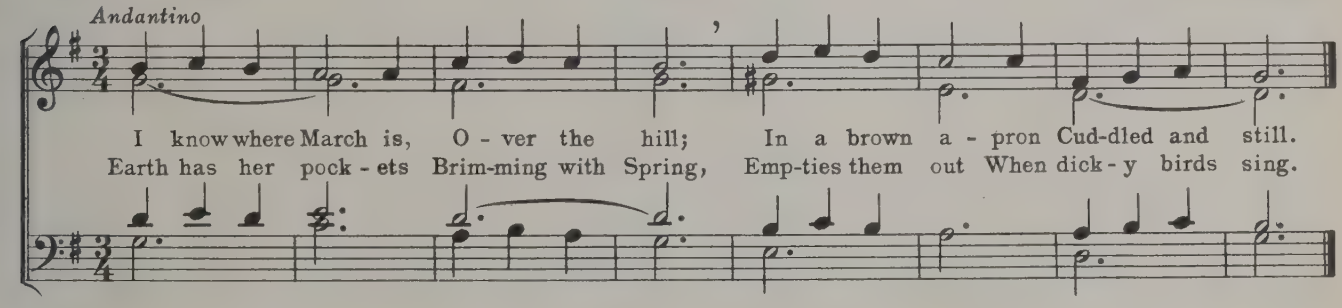


March

LOUISE AYRES GARNETT

G. A. GRANT-SCHAEFER

Andantino

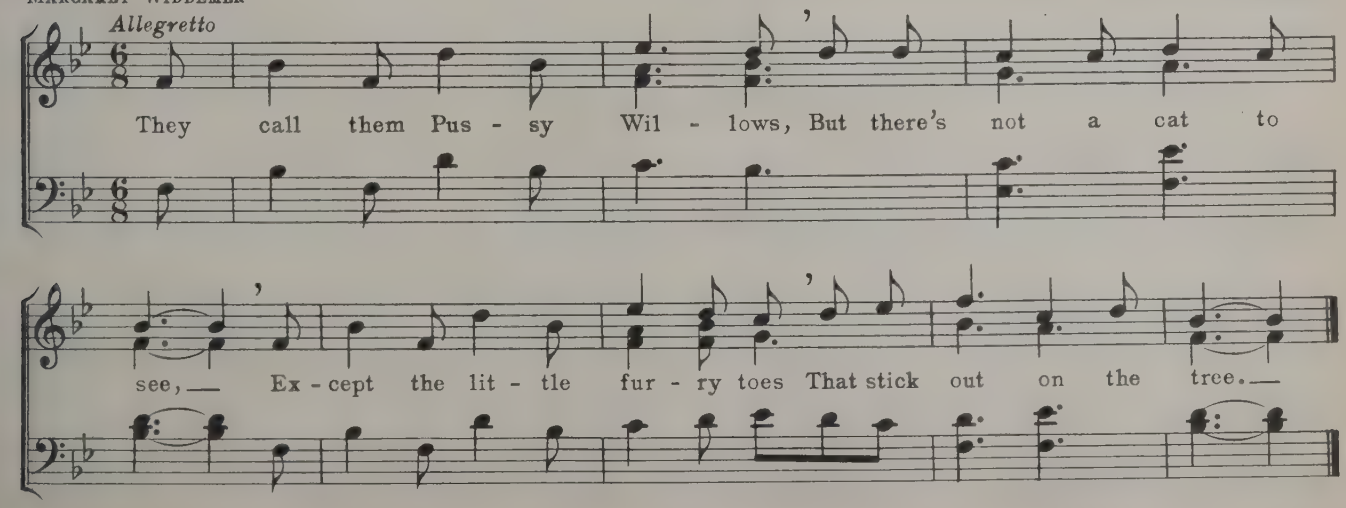


The Willow Cats

MARGARET WIDDEMER

FRENCH NURSERY SONG

Allegretto



Spring

CHRISTINA ROSSETTI HARRIET WARE

Moderato

Such a bright day, With the sun glow-ing, And the trees half in leaf And the grass grow-ing;

Such a bright day, With the sun glow-ing, And the trees half in leaf And the grass grow-ing.

Spring Flowers

MARGARET A. FASSITT HARRIET WARE

Allegretto

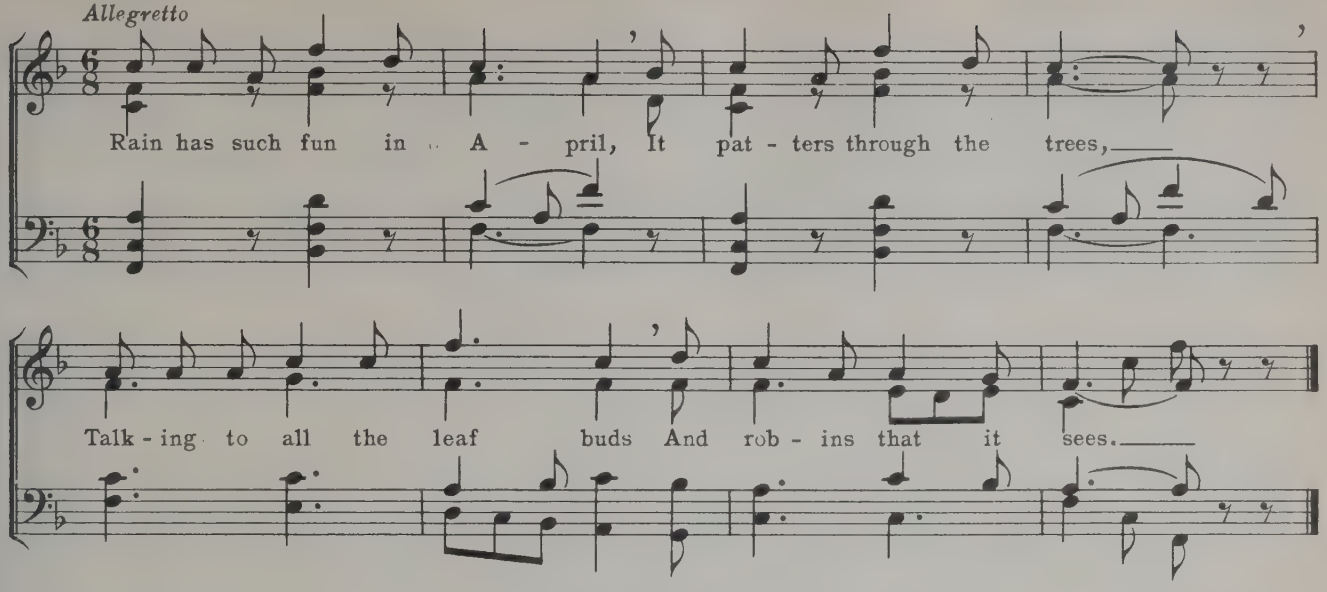
See the mer-ry daf-fo-dils, Nod-ding gai-ly from the hills;

Vio-lets blue and may-flow'rs fair, Spring up al-most an-y-where.

Rain in April

ELEANOR HAMMOND — PAUL AMBROSE

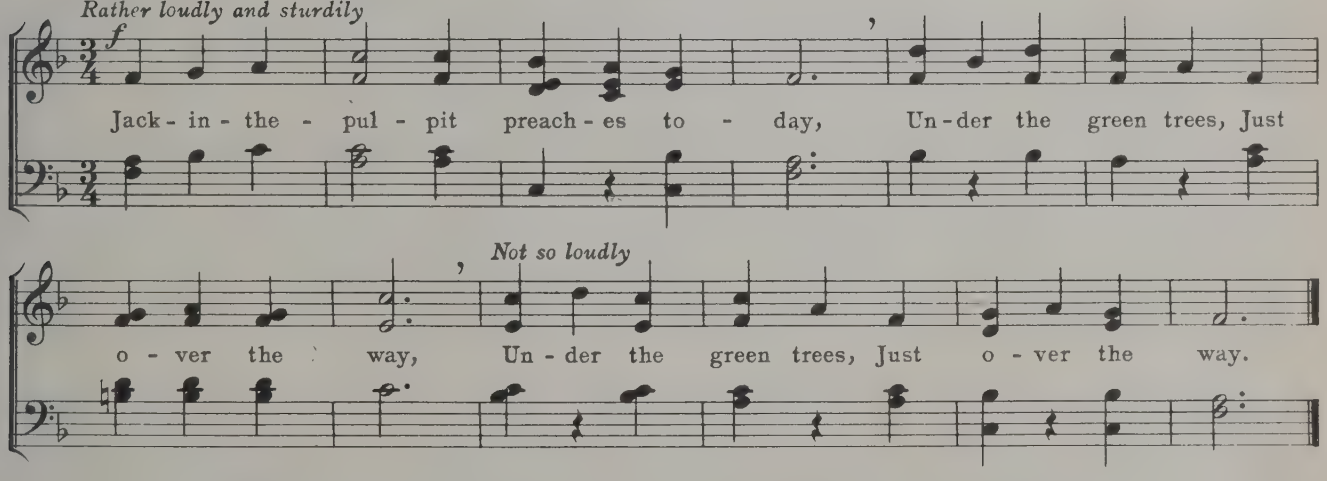
Allegretto



Jack-in-the-Pulpit

CLARA SMITH — JAMES H. ROGERS

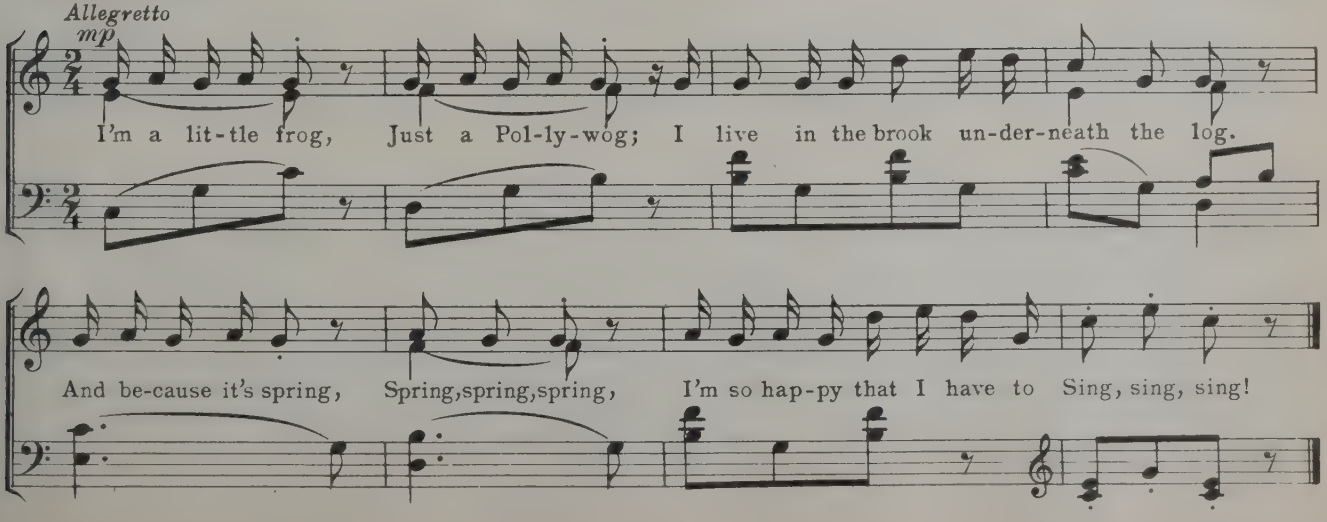
Rather loudly and sturdily



Early Spring

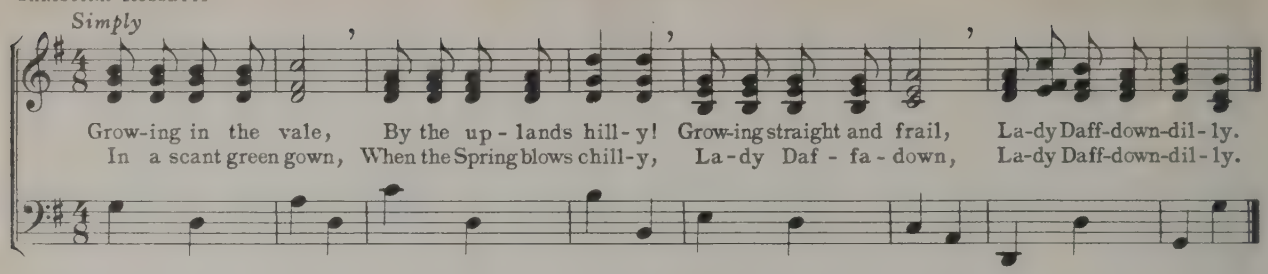
MARGARET A. FASSITT — G. A. GRANT-SCHAEFER

Allegretto



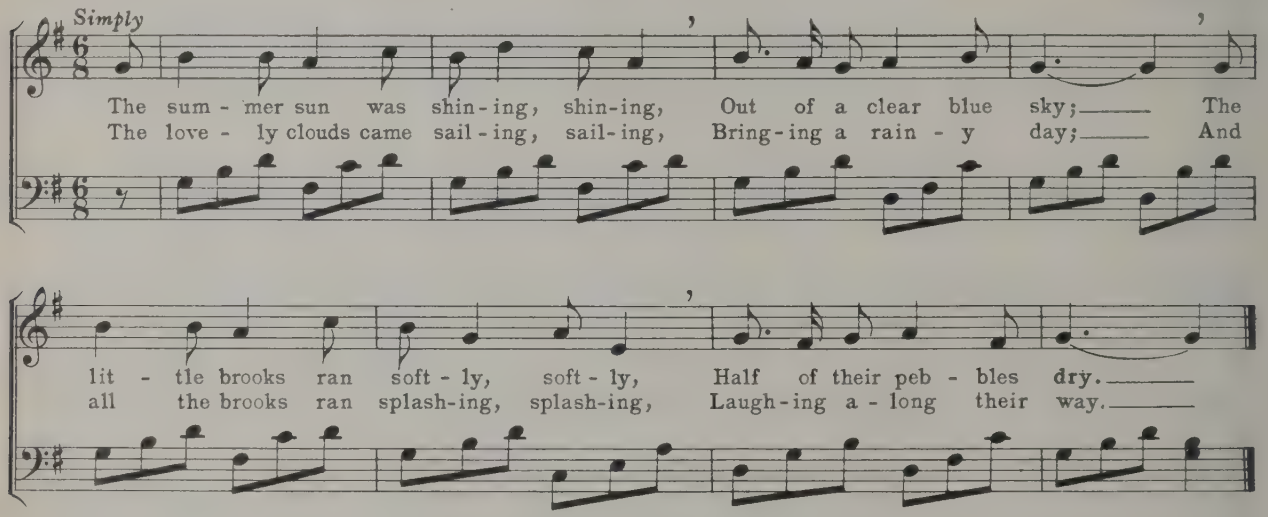
Lady Daffadown

CHRISTINA ROSSETTI — MODERN MUSIC SERIES



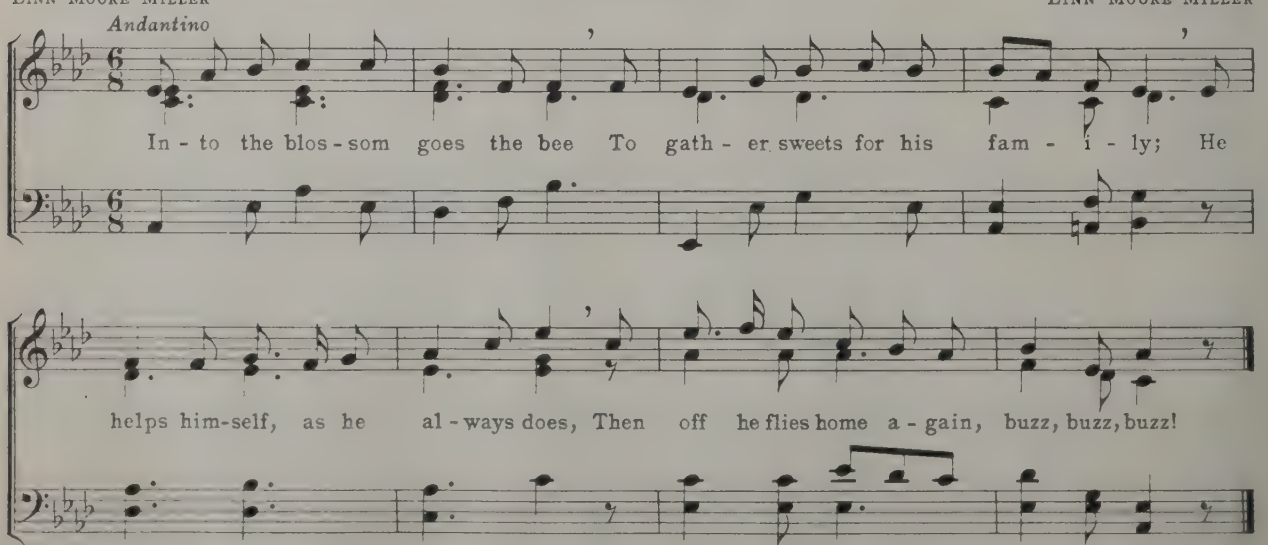
Rain in Summer

ALDIS DUNBAR — L. LESLIE LOTH



The Bee

LINN MOORE MILLER — LINN MOORE MILLER

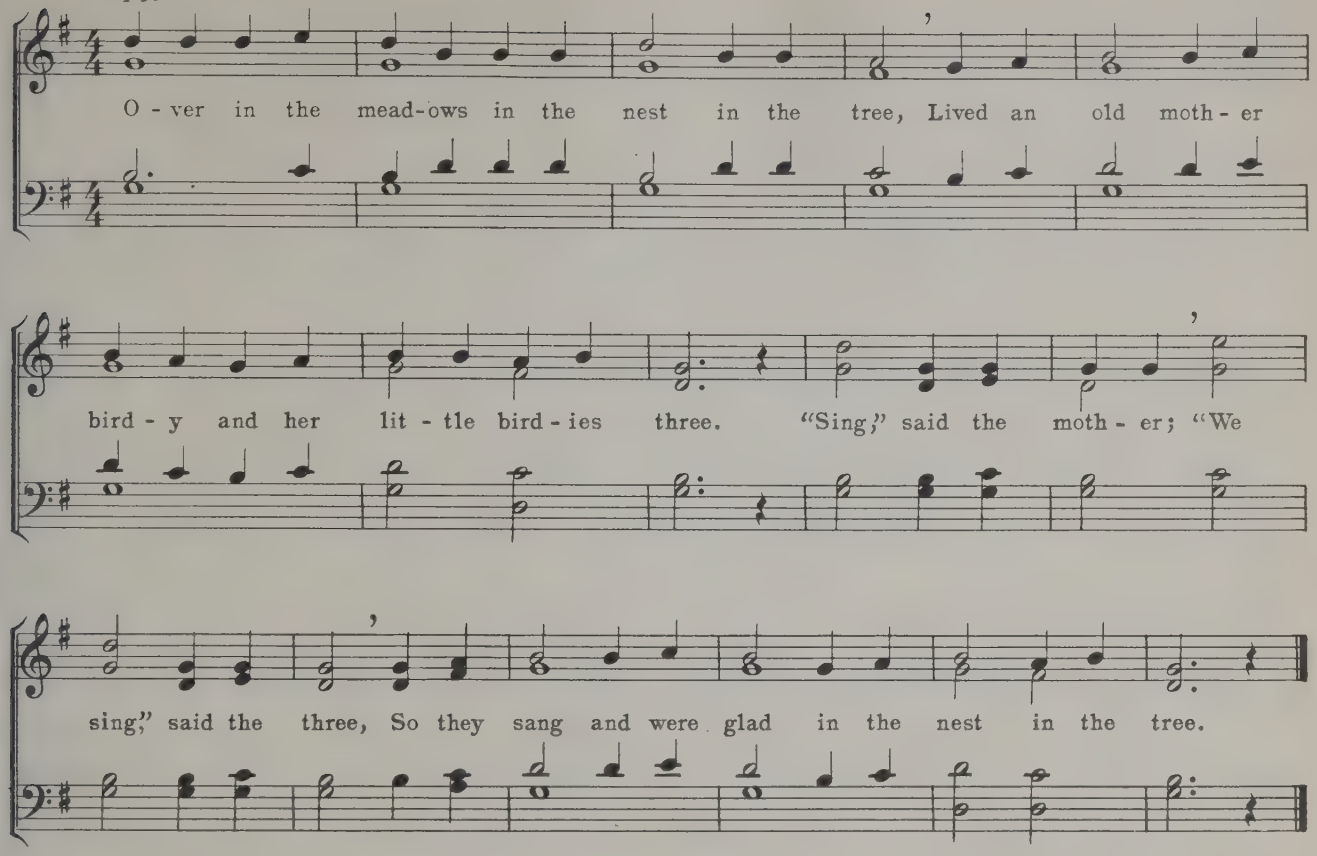


Sing, Said the Mother

TRADITIONAL

SOUTH APPALACHIAN FOLK SONG

Simply, not slow

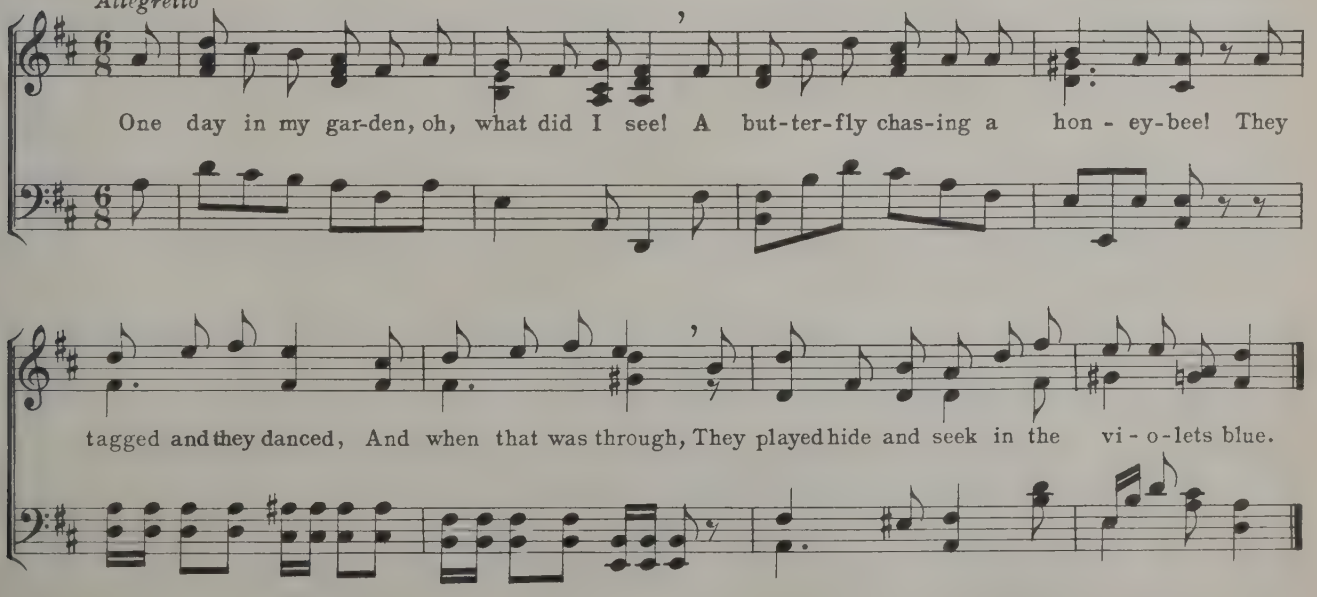


Butterfly and Honeybee

LINN MOORE MILLER

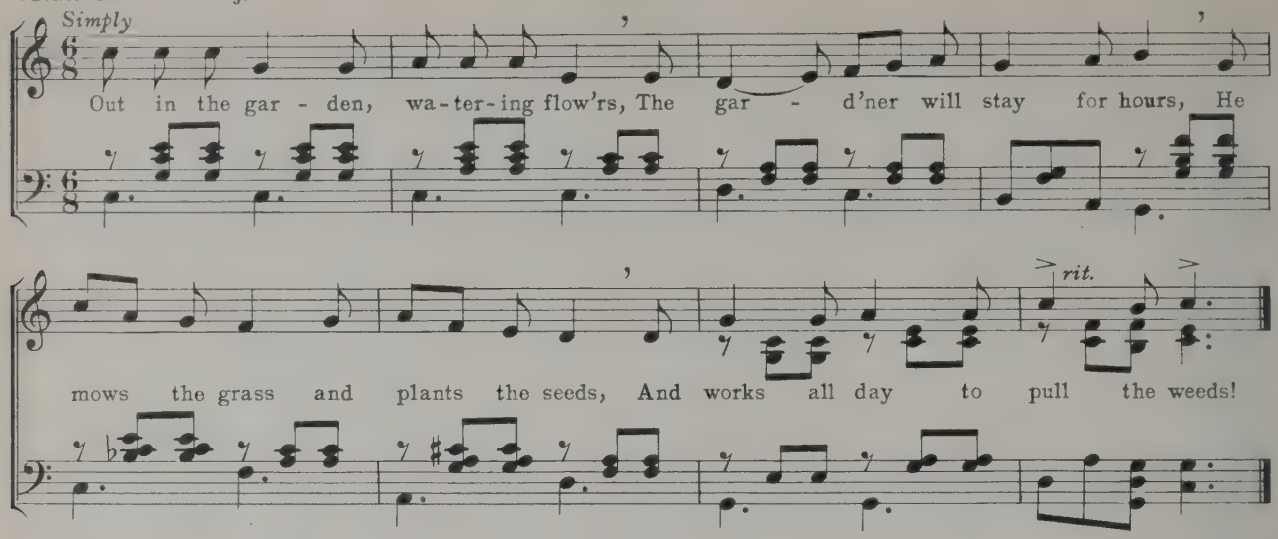
LINN MOORE MILLER

Allegretto



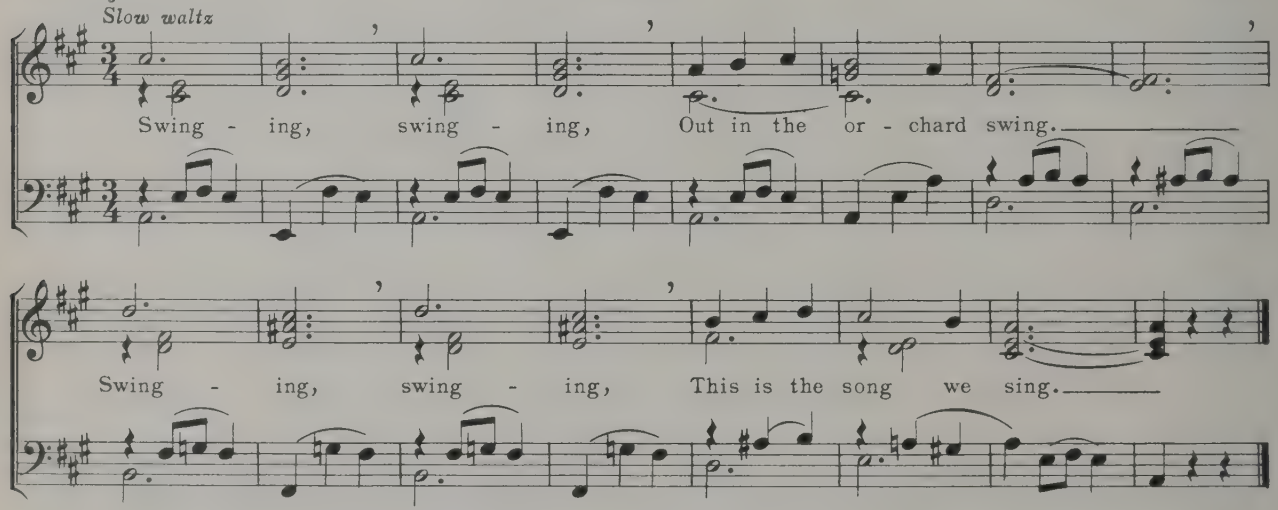
The Gardener

GEORGE E. THOMPSON Jr. HARRIET WARE



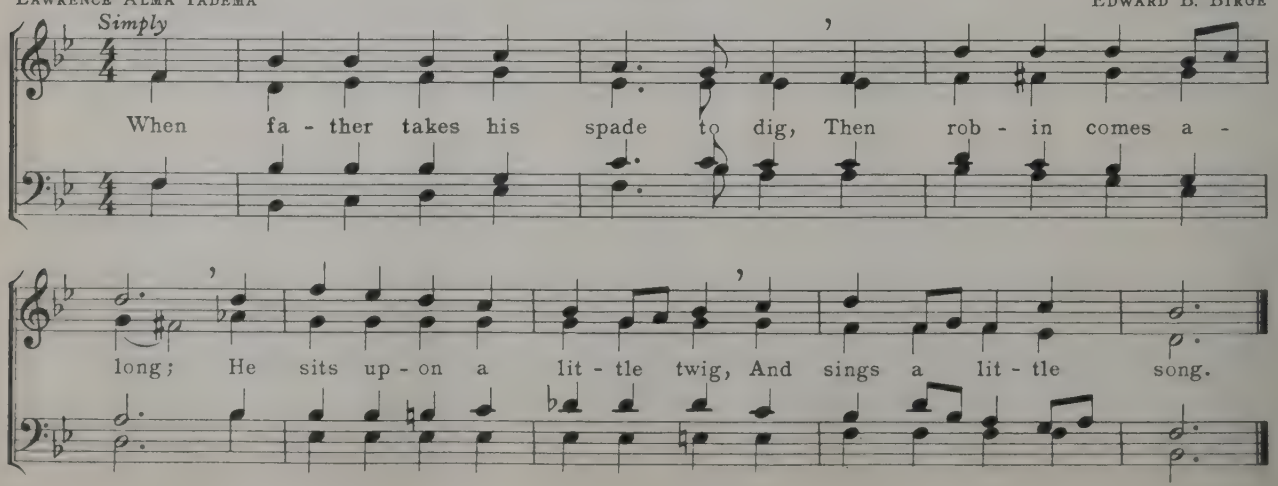
Swinging

BLANCHE JENNINGS THOMPSON EDWARD A. MUELLER



The Robin

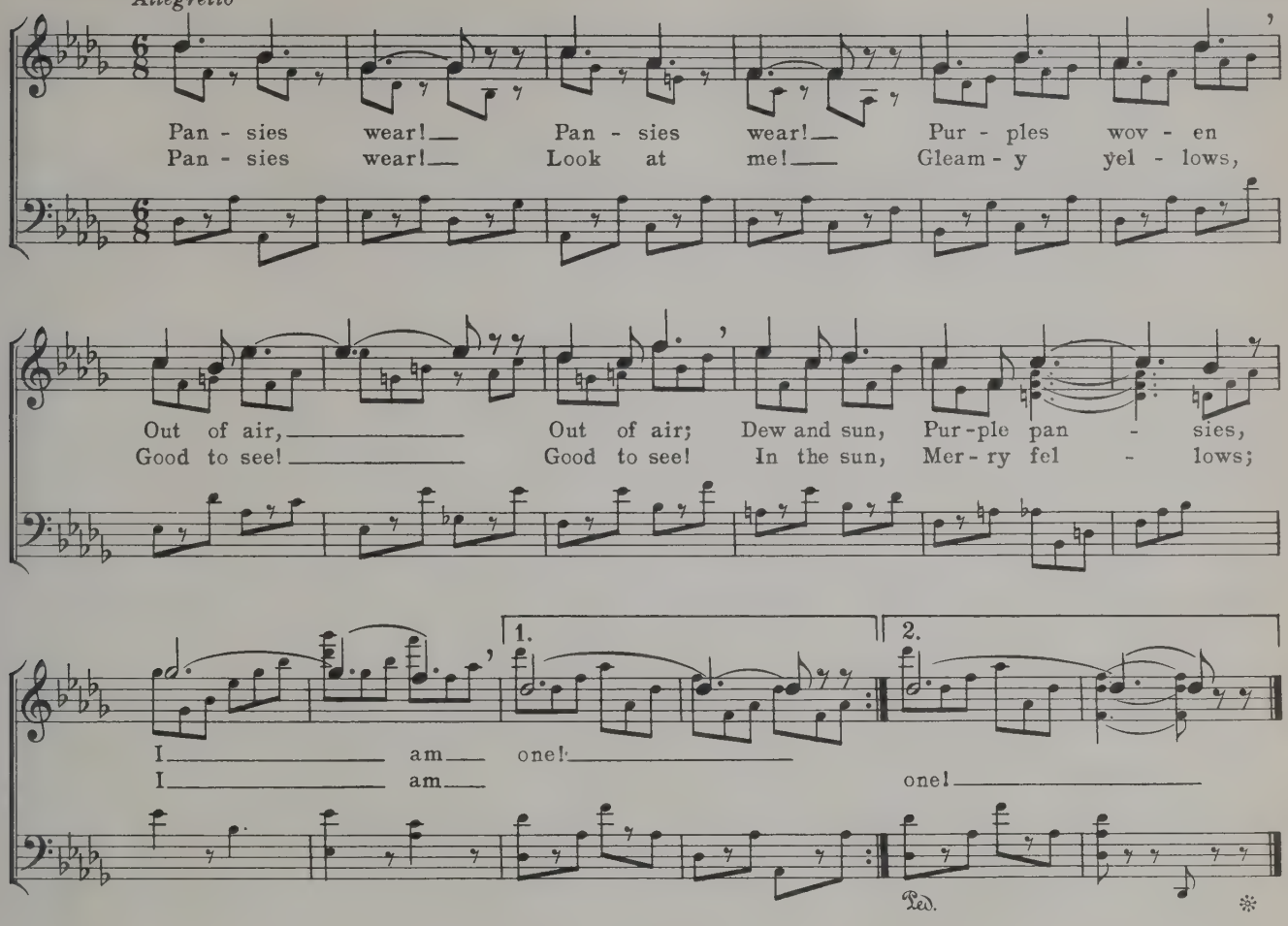
LAWRENCE ALMA TADEMA EDWARD B. BIRGE



Pansies

KATHARINE LEE BATES — W. OTTO MIESSNER

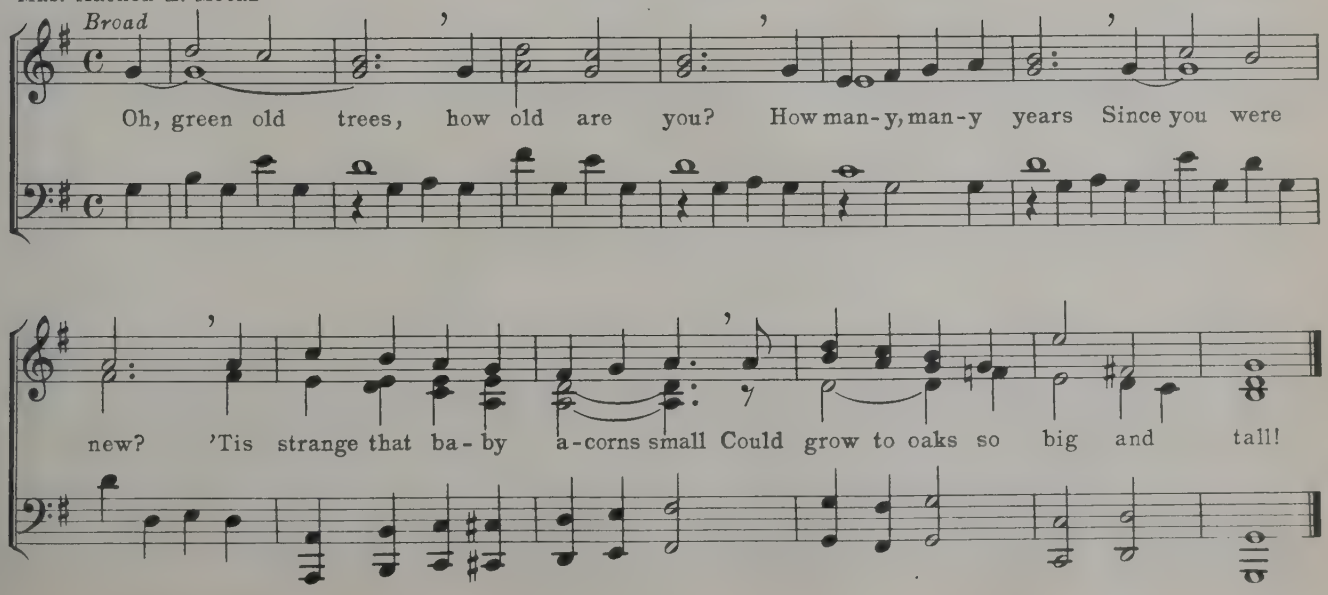
Allegretto



Oak Trees

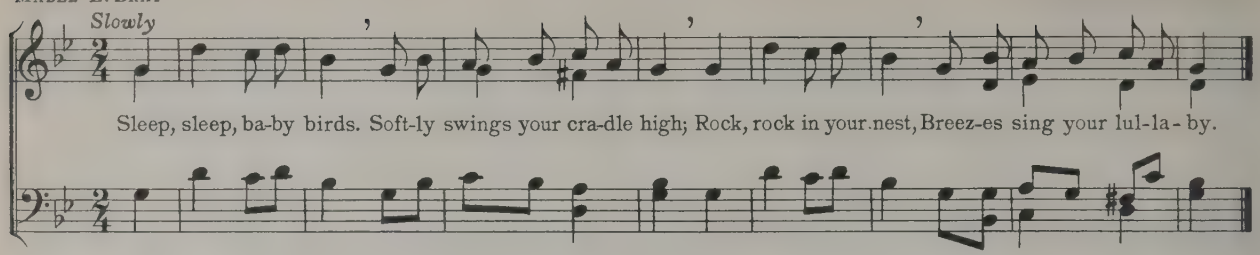
MRS. ARTHUR L. MOORE — EDWARD A. MUELLER

Broad



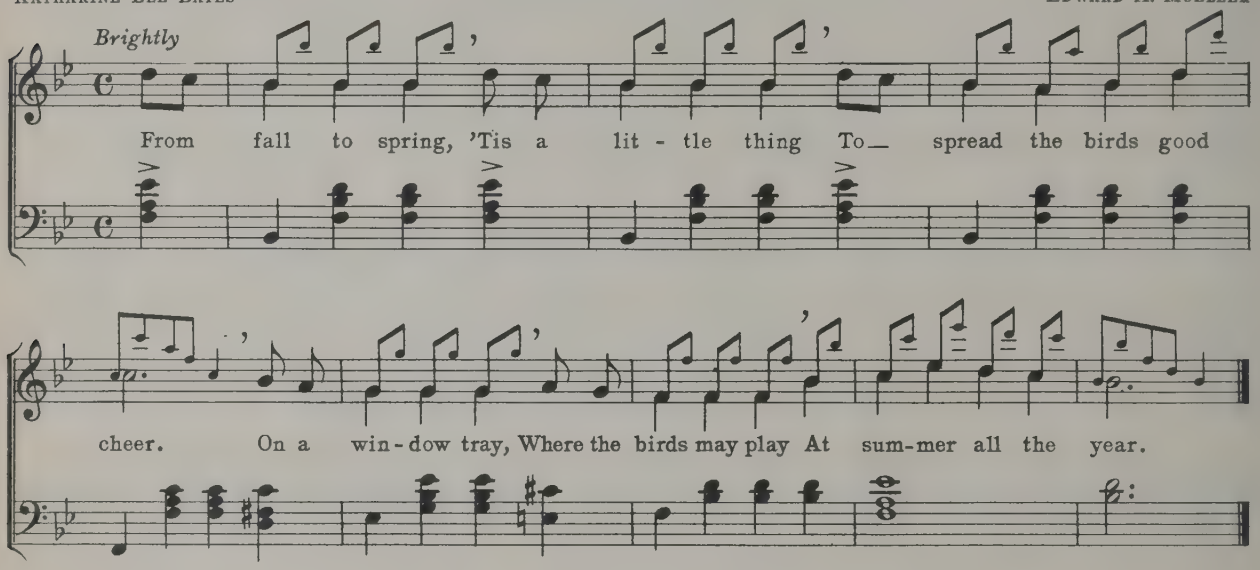
Baby Birds

MABEL E. BRAY — FRENCH NURSERY SONG



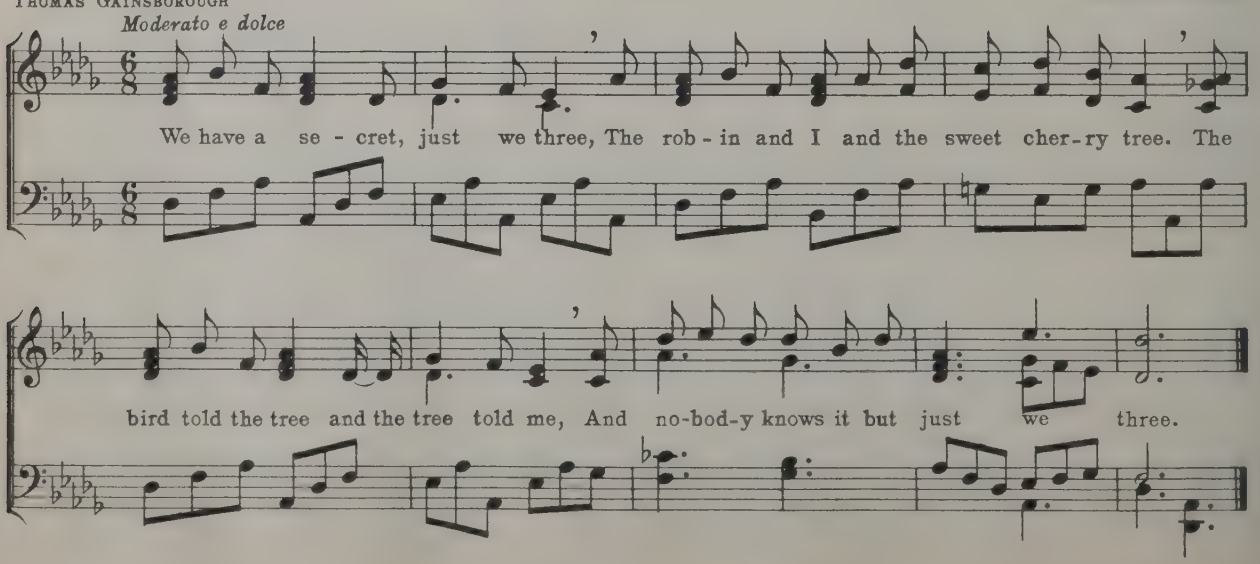
Feeding the Birds

KATHARINE LEE BATES — EDWARD A. MUELLER



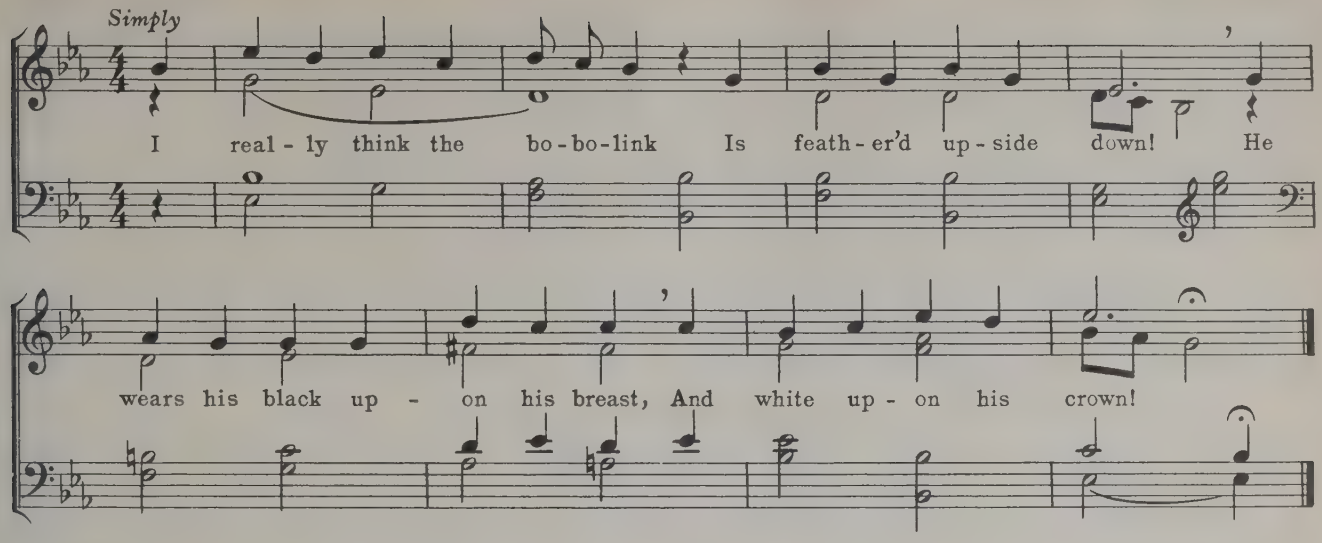
The Secret

Attributed to THOMAS GAINSBOROUGH — HORATIO PARKER



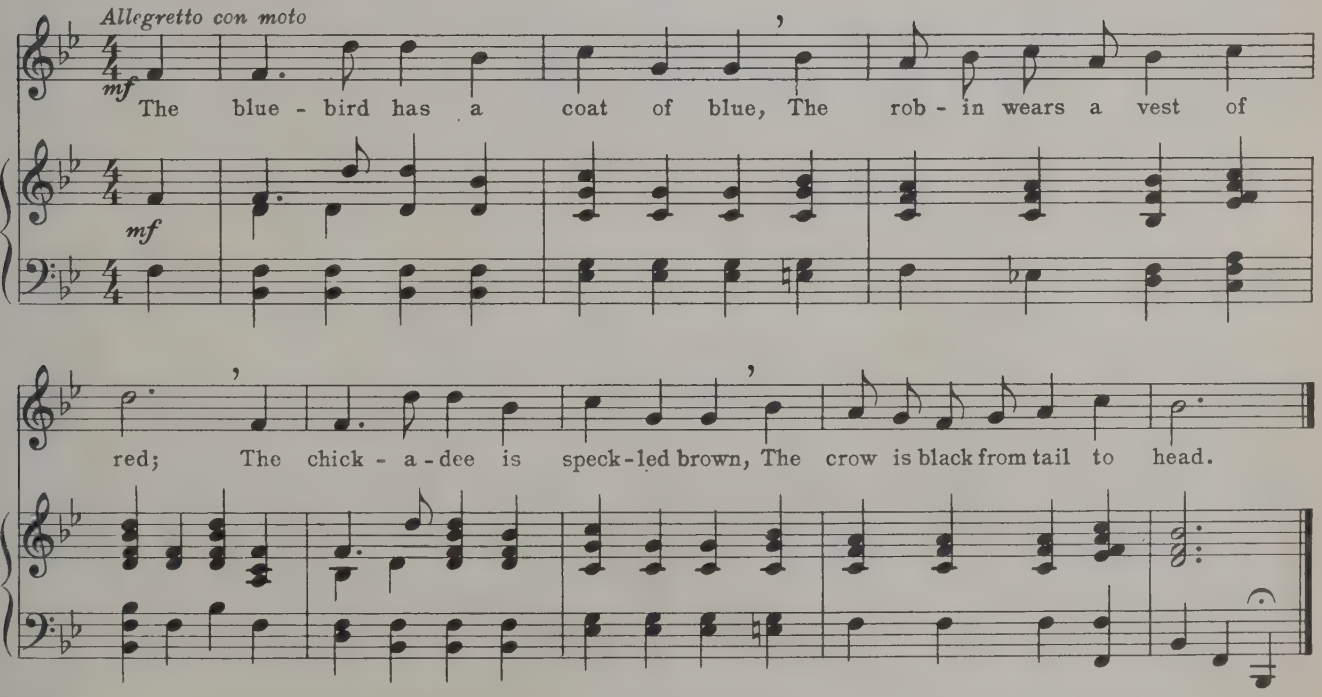
The Bobolink

HELEN LOUISE CLARK — W. OTTO MIESSNER



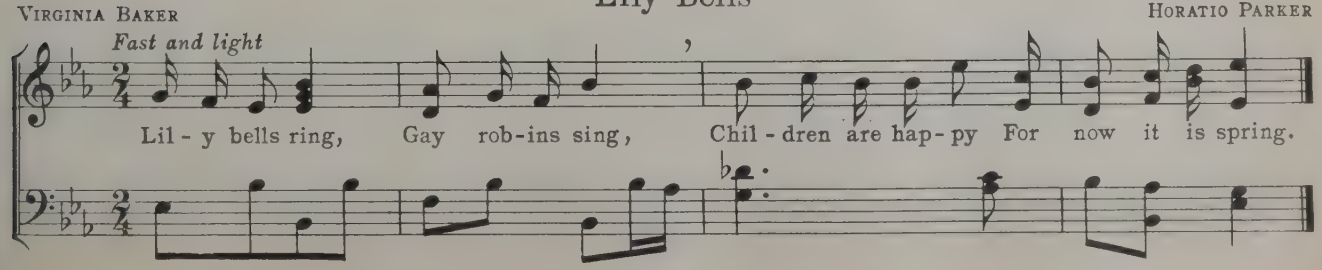
Birds

AGNES CHOATE WONSON — DANIEL PROTHEROE



Lily Bells

VIRGINIA BAKER — HORATIO PARKER

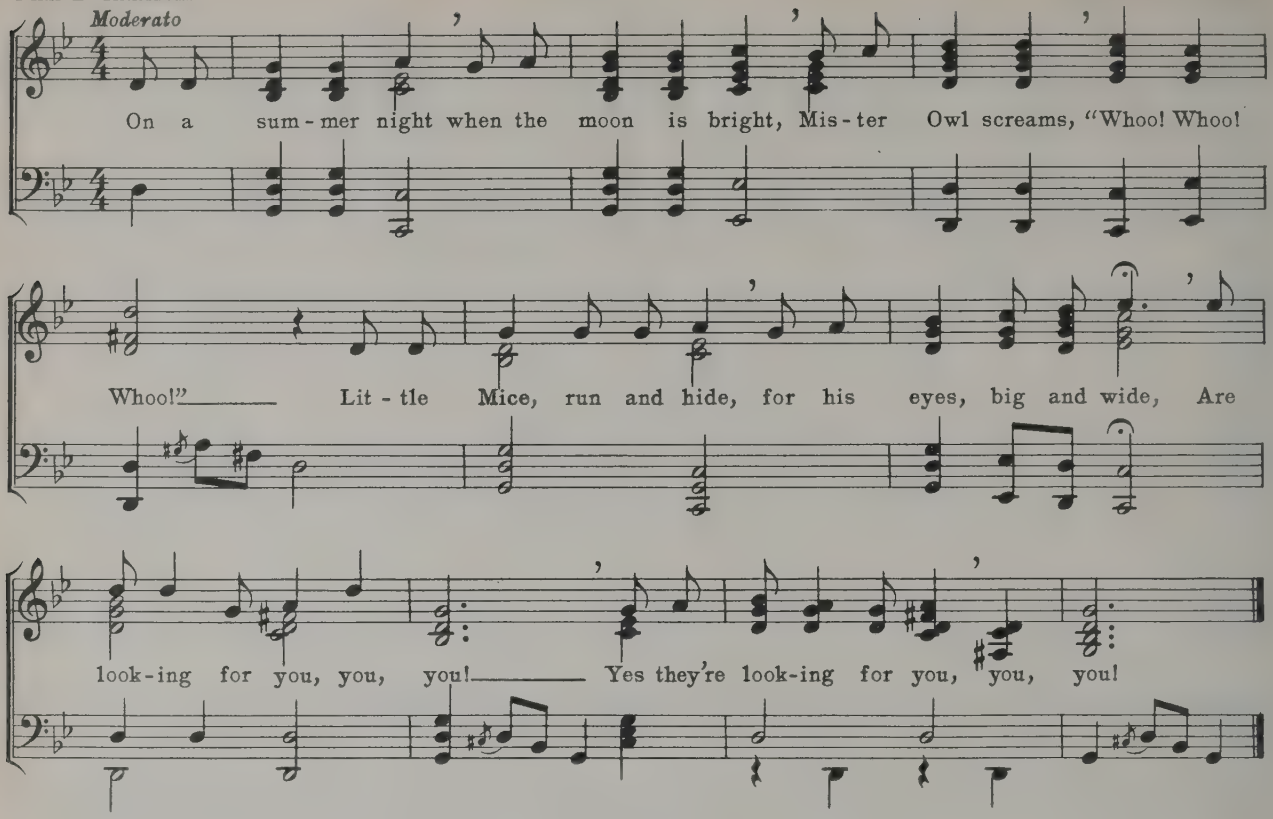


The Owl

NINA B. HARTFORD

NINA B. HARTFORD

Moderato

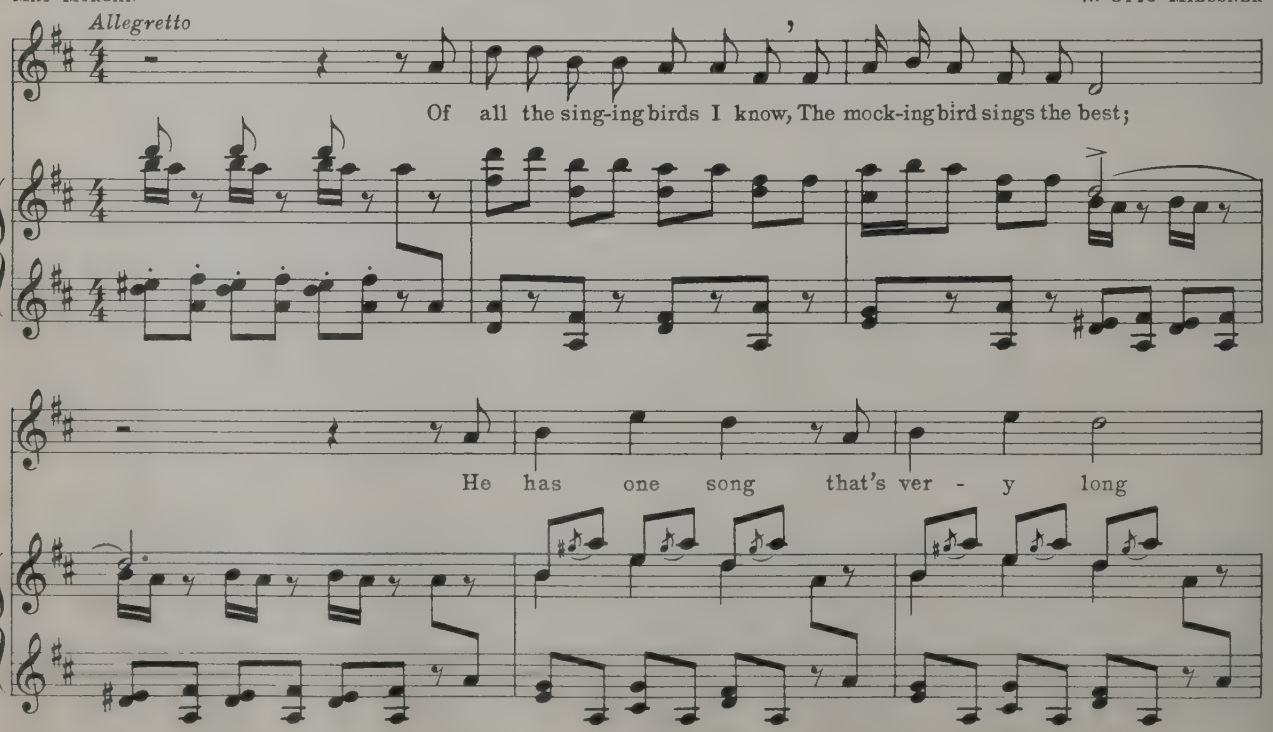


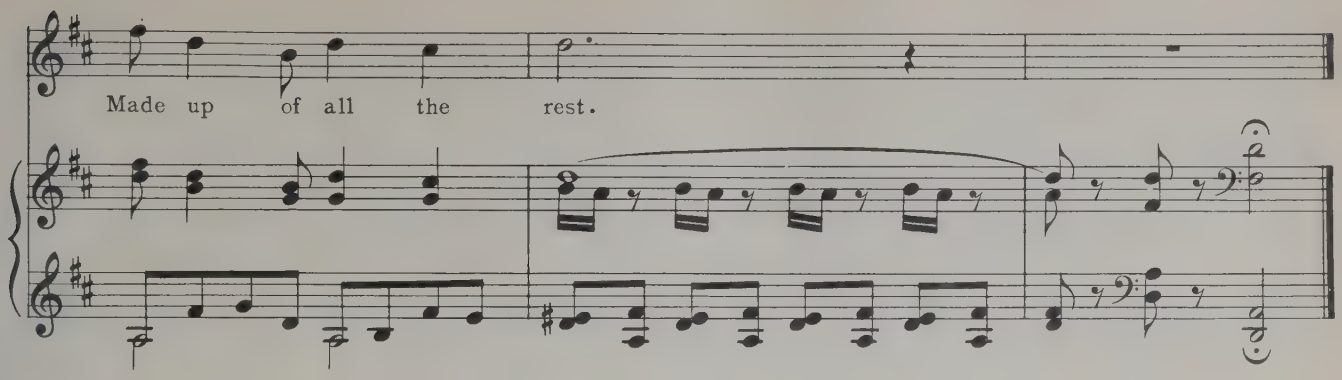
The Mocking Bird

MAY MORGAN

W. OTTO MIESSNER

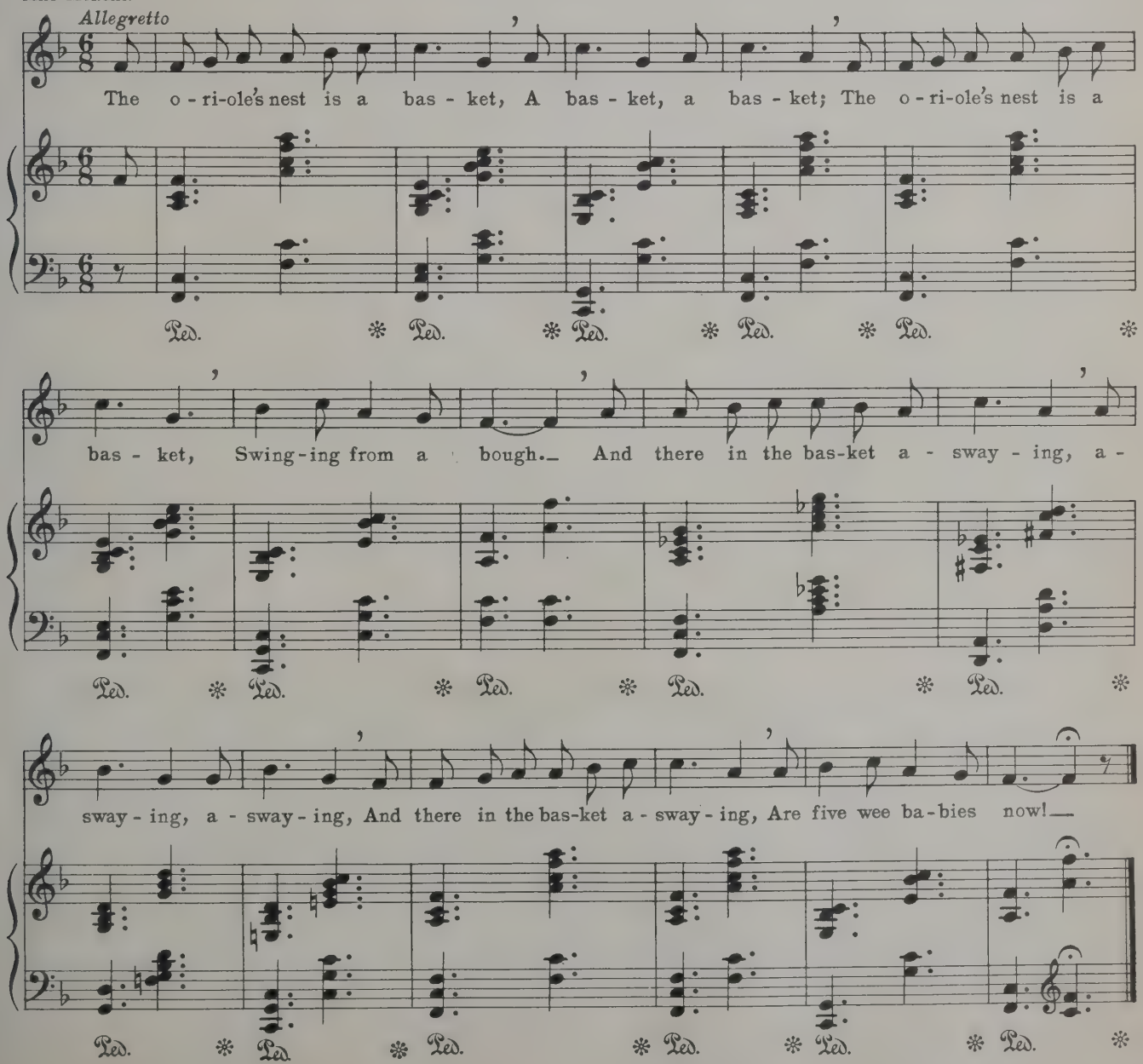
Allegretto





The Oriole's Nest

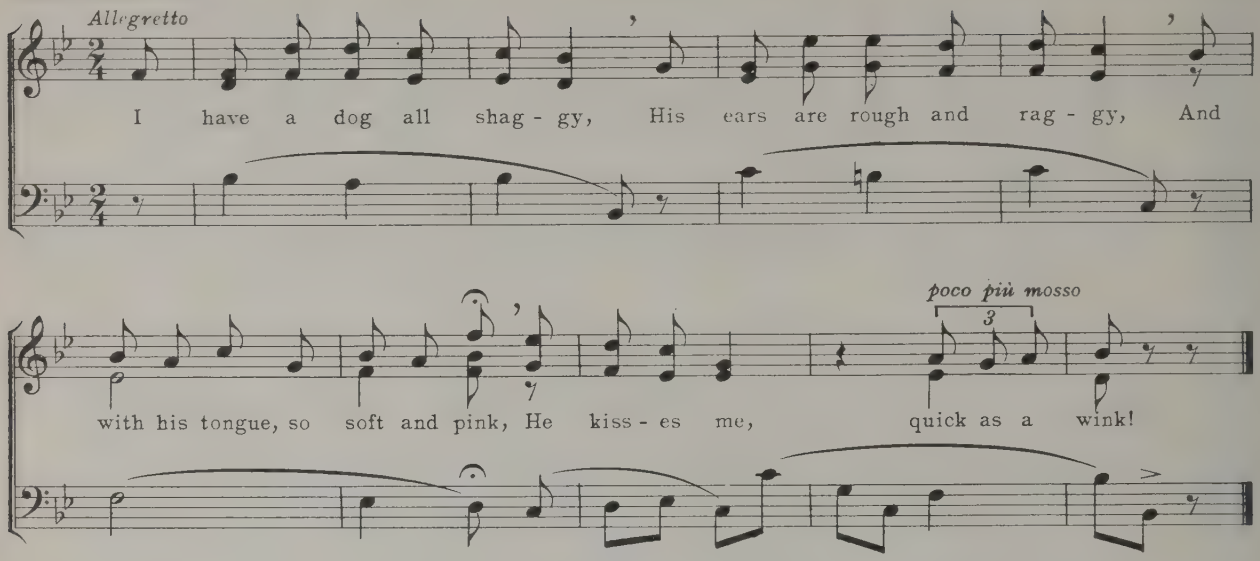
MAY MORGAN HARRIET WARE



My Dog

AGNES CHOATE WONSON

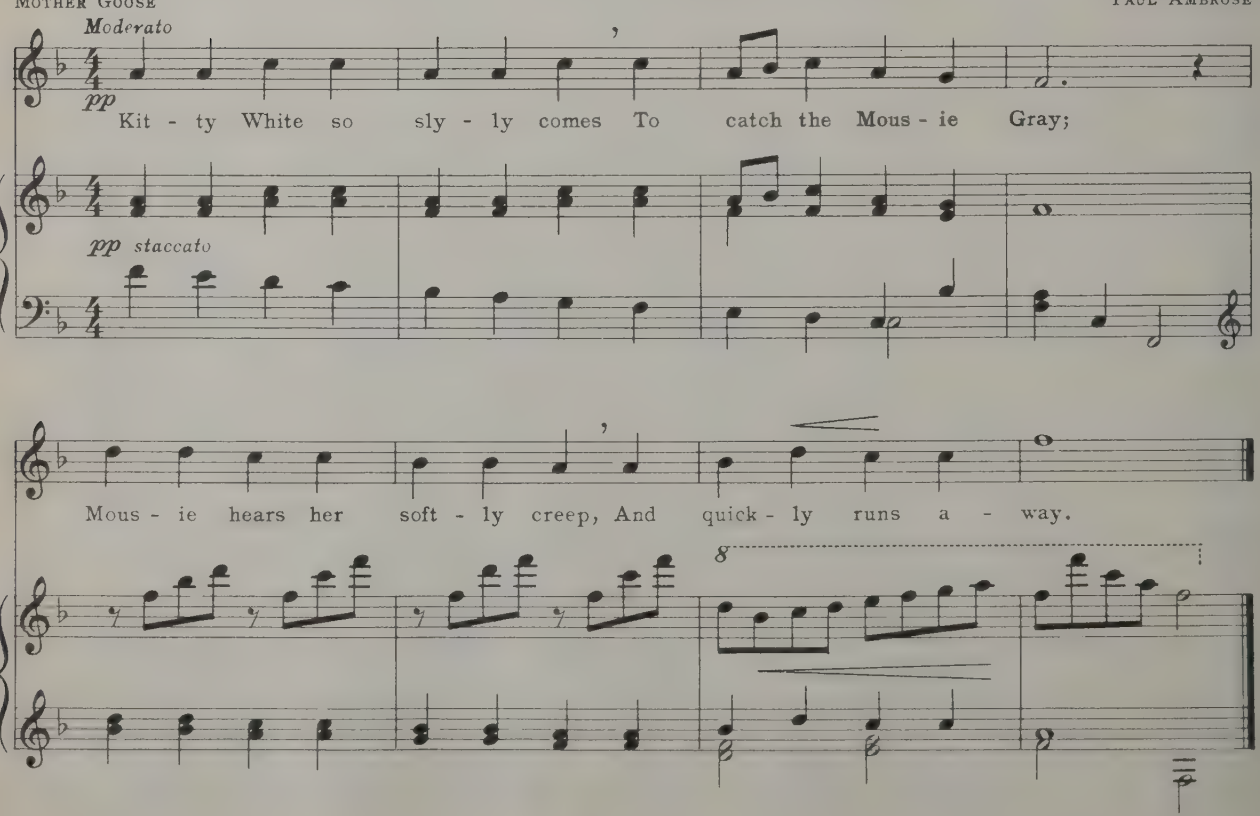
FRANCIS FINDLAY



Kitty White

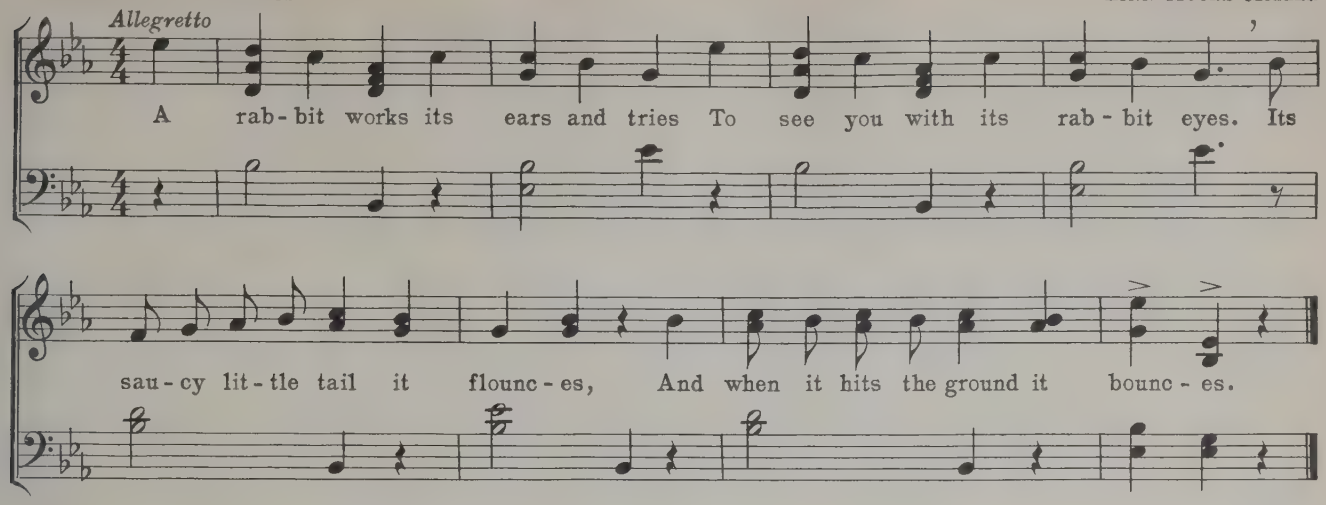
MOTHER GOOSE

PAUL AMBROSE



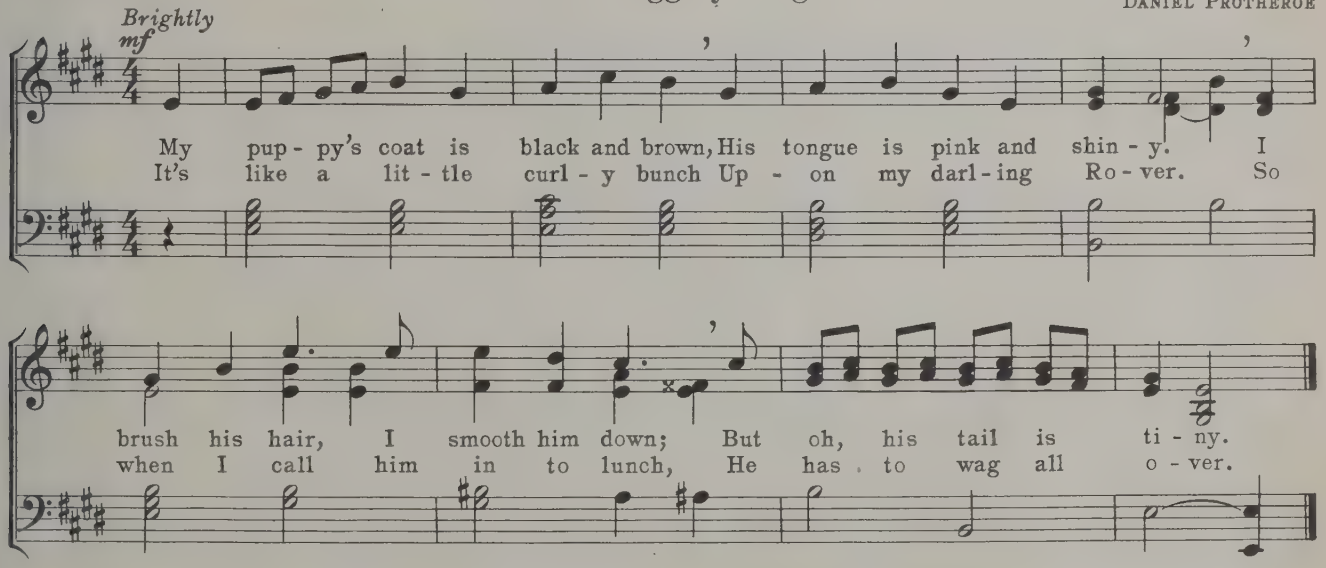
A Rabbit

ELIZABETH MADOX ROBERTS — LINN MOORE MILLER



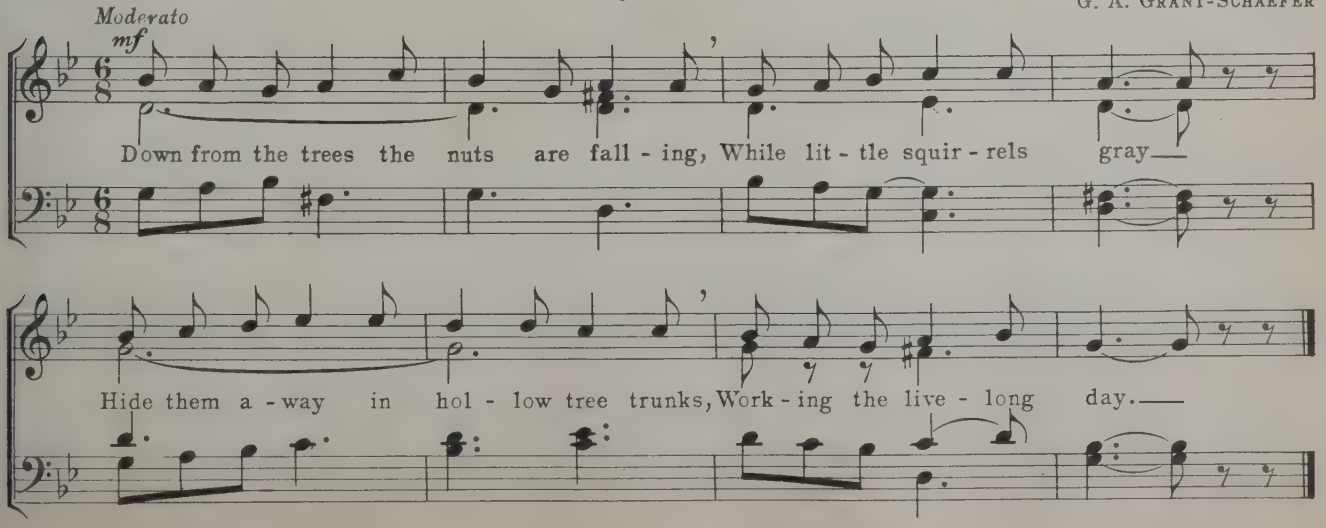
The Waggley Dog

ALDIS DUNBAR — DANIEL PROTHEROE



Gray Squirrel

VIRGINIA BAKER — G. A. GRANT-SCHAEFER

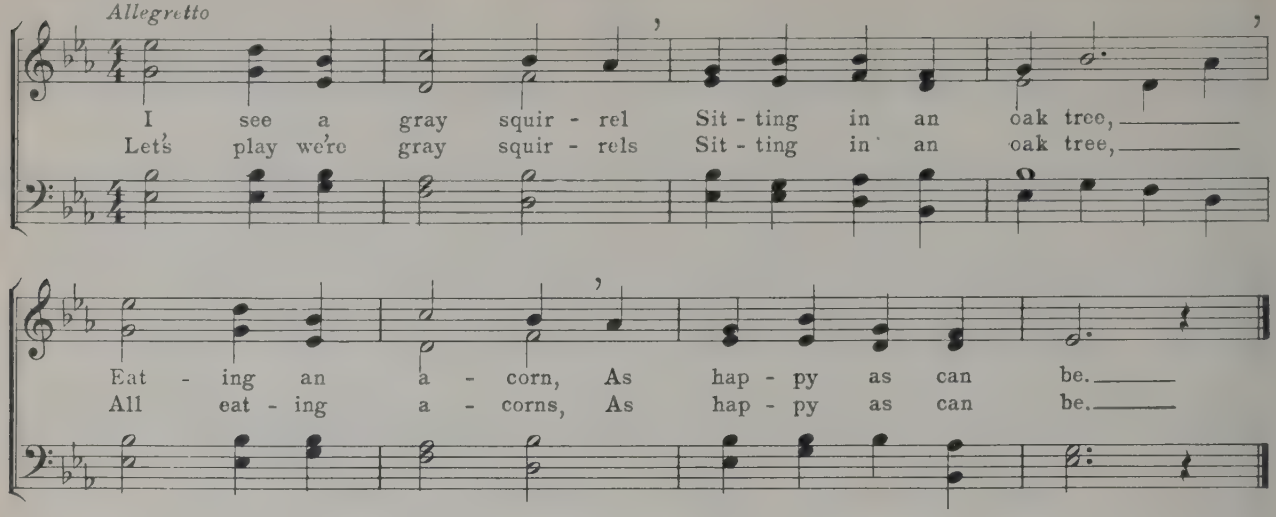


Gray Squirrels

ANNIE M. CLARKE OSTRANDER

ANNIE M. CLARKE OSTRANDER

Allegretto

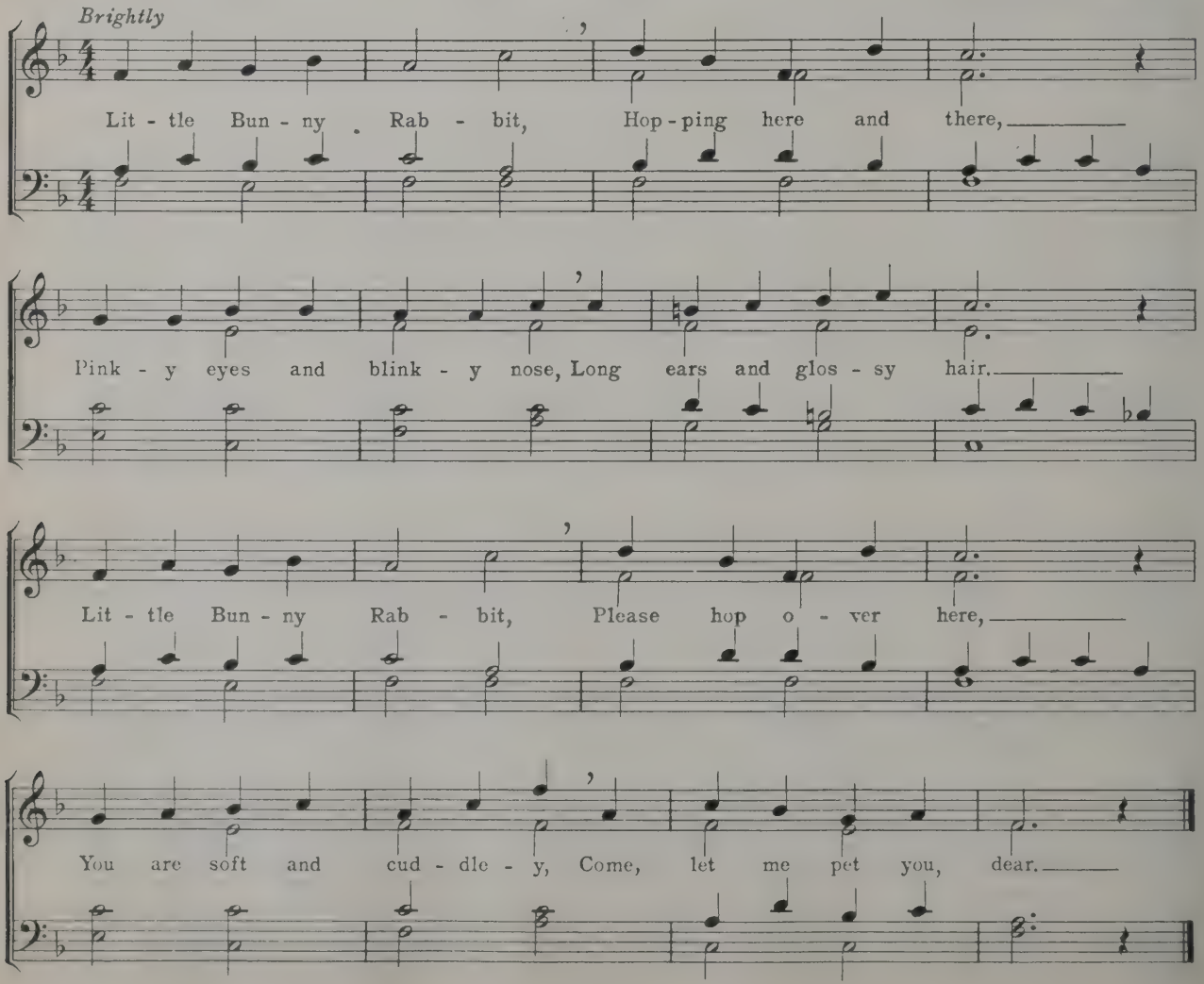


Little Bunny Rabbit

ANNIE M. CLARKE OSTRANDER

ANNIE M. CLARKE OSTRANDER

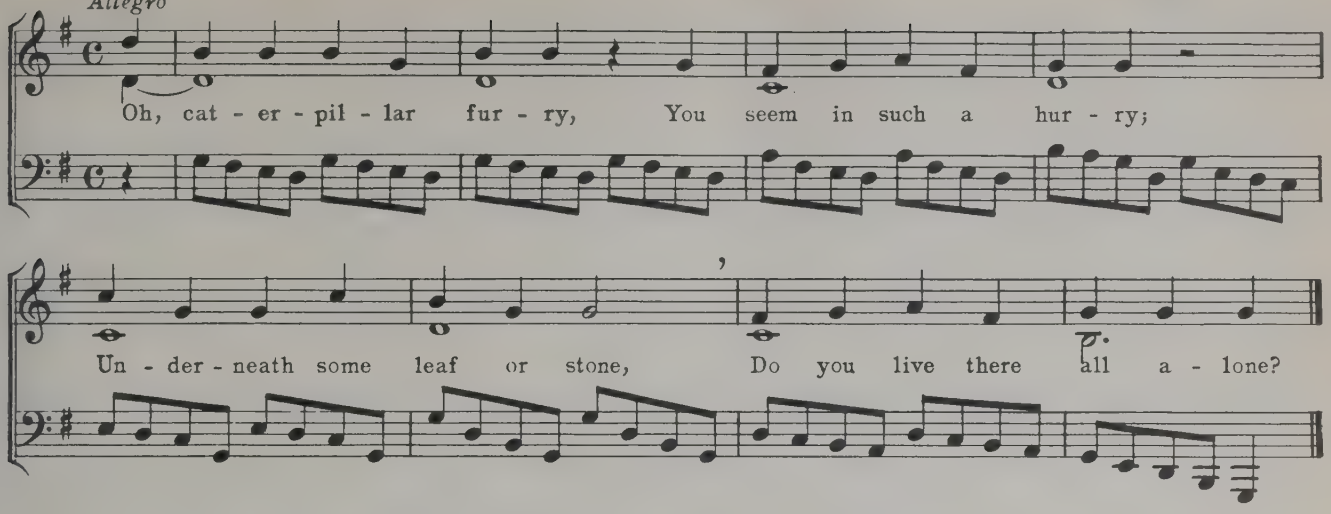
Brightly



Caterpillar

AGNES CHOATE WONSON — EDWARD A. MUELLER

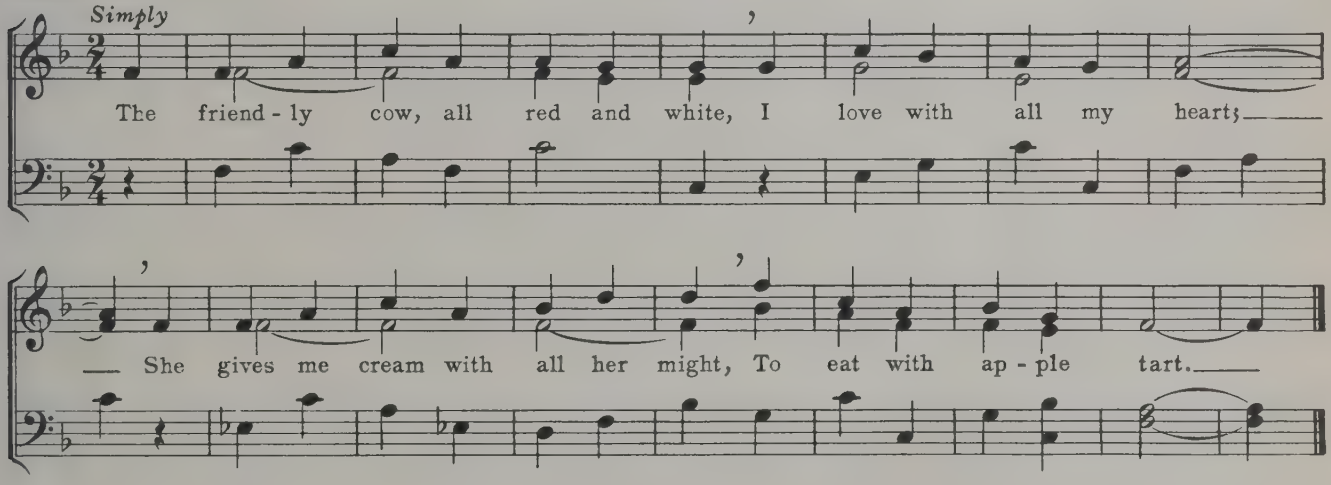
Allegro



The Friendly Cow

ROBERT LOUIS STEVENSON — EDWARD B. BIRGE

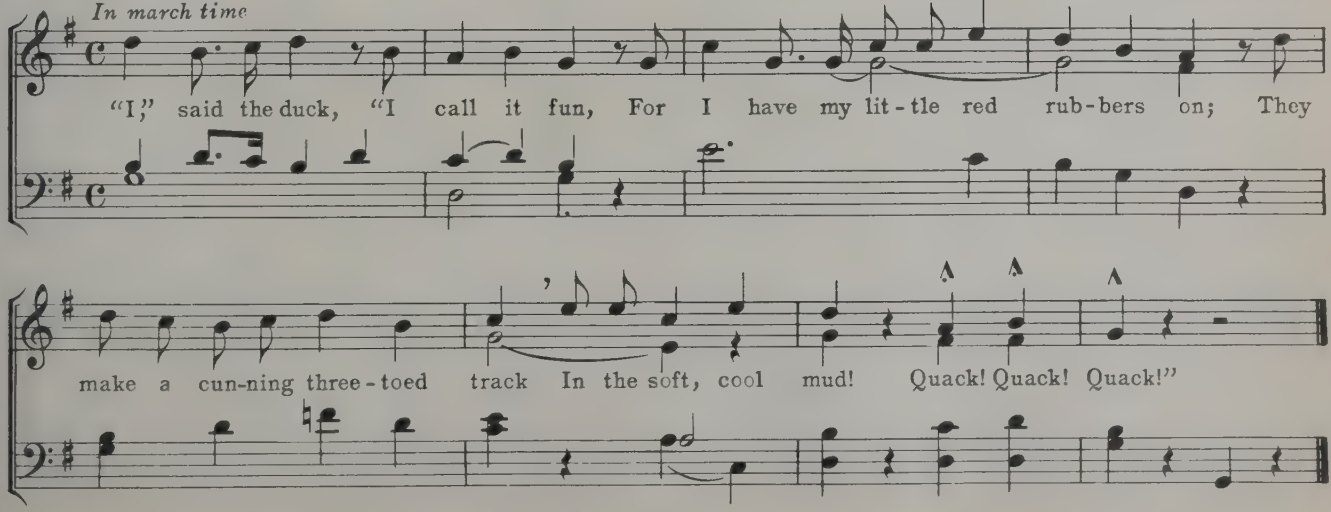
Simply



Who Likes the Rain?

CLARA DOTY BATES — G. A. GRANT-SCHAEFER

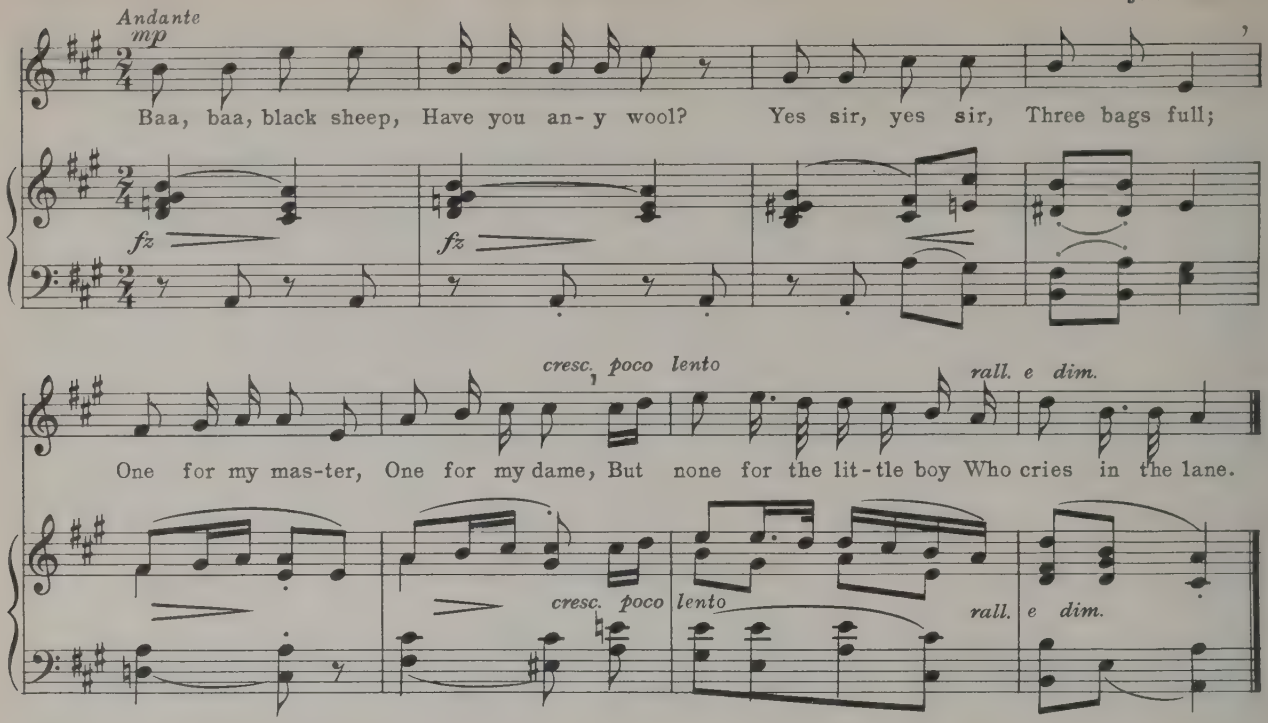
In march time



Baa, Baa, Black Sheep

MOTHER GOOSE

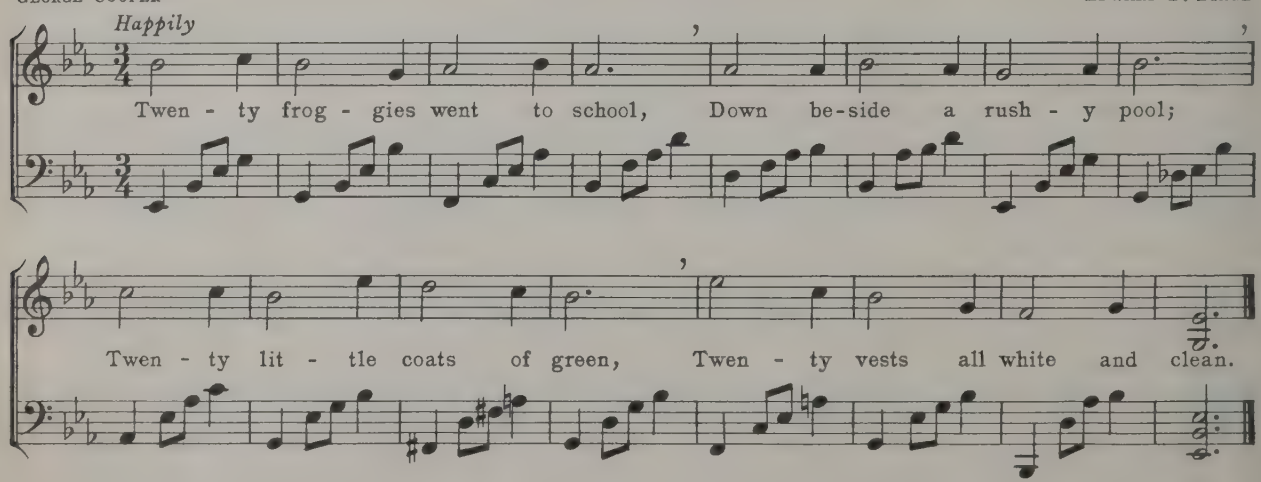
J. W. ELLIOTT



Frogs at School

GEORGE COOPER

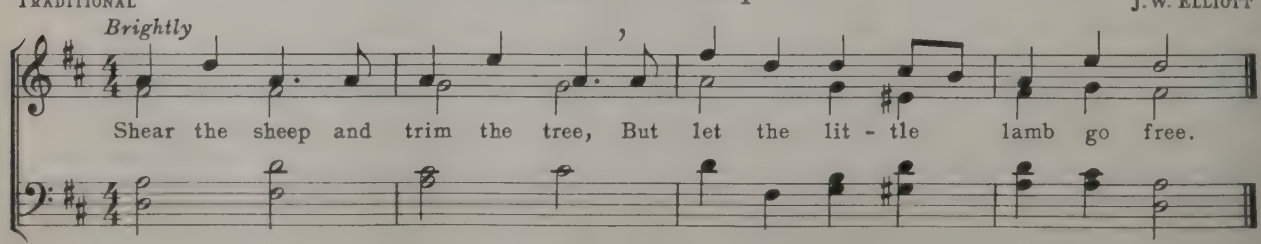
EDWARD B. BIRGE



Shear the Sheep

TRADITIONAL

J.W. ELLIOTT



My Hen

EDITH LANHAM BOKELOH — DANIEL PROTHEROE

Allegretto

mf

I love to watch my speck - led hen, With all her chicks a - bout her; And

see them scam - per when she clucks, What would I do with - out her!

In Fairyland

JULIA W. BINGHAM — JAMES H. ROGERS

Lively

mf

1. The Light - ning Bug, the Light - ning Bug, I won - der if you
2. The Bum - ble Bee, the Bum - ble Bee, How swift - ly he can
3. The But - ter - fly, the But - ter - fly, It's real - ly tru - ly

p

know How much the fair - ies love him? He is their ra - di -
sail. He is the fair - ies' post - man, And car - ries all the
so, He is the fair - ies' air - plane; They ride him to and

mf

o. The Light-ning Bug, the Light-ning Bug, The fair - ies' ra - di - o.
mail. The Bum - ble Bee, the Bum - ble Bee; He car - ries fair - y mail.
fro. The But - ter - fly, the But - ter - fly; They ride him to and fro.

The Zoo

LINN MOORE MILLER — G. A. GRANT-SCHAEFER

Moderato

mf

Of all the wild an - i - mals in the zoo, The
O, I'm ver - y fond of the po - lar bear, And

queer - est I think is the kan - ga - roo; The fierce old li - ons and
all of the an - i - mals ev - 'ry-where; I won - der what they would

ti - gers, too, Just stare and swish their tails at you.
be a - bout, If cag - es were o - pened and they got out.

Five Little White Mice

MRS. F. A. B. DUNNING — GERMAN POPULAR AIR

Allegretto

Five lit - tle white mice Found a box full of rice; And they

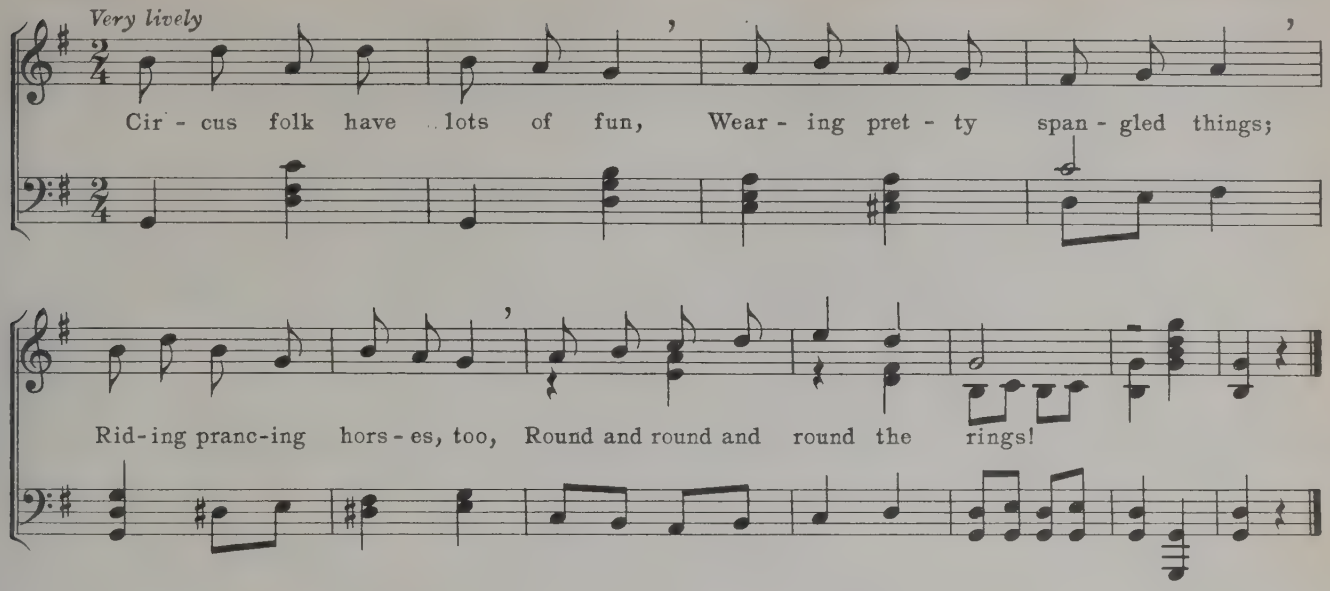
went to the top, With a squeal and a hop, To eat all the rice They were

sure was so nice; Five lit - tle white mice In a box full of rice!

At the Circus

MAY MORGAN

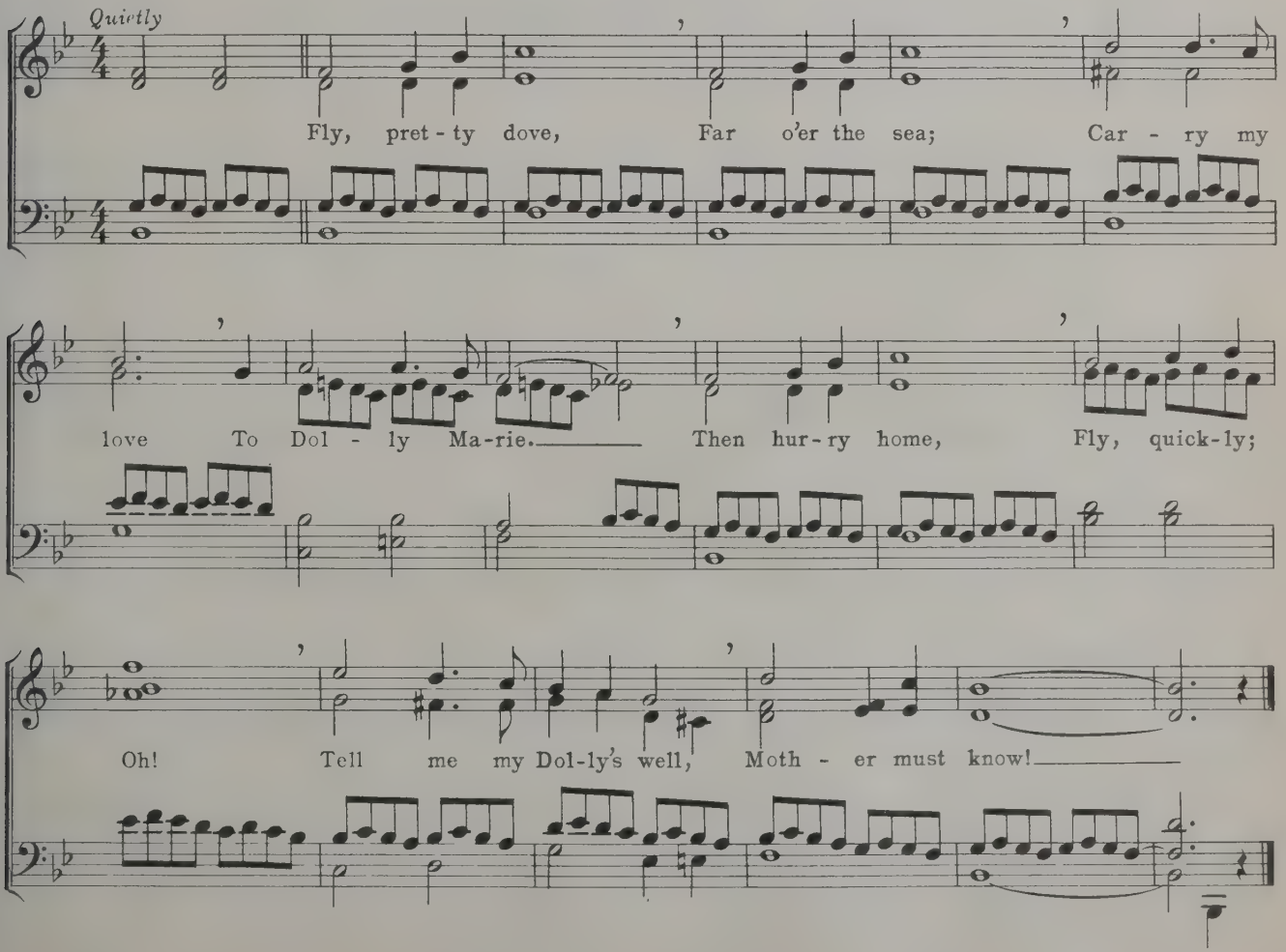
ANICE TERHUNE



The Dove

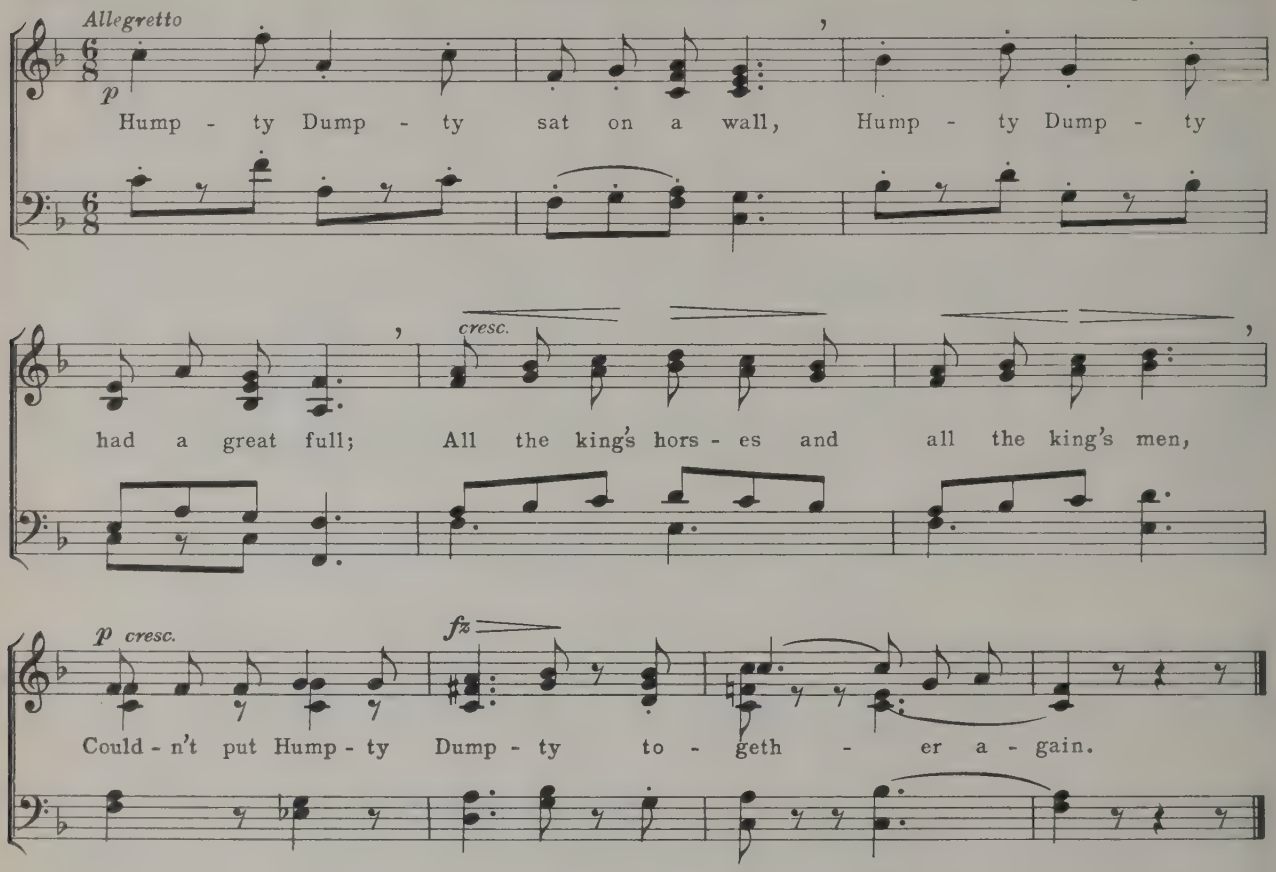
W. OTTO MIESSNER

W. OTTO MIESSNER



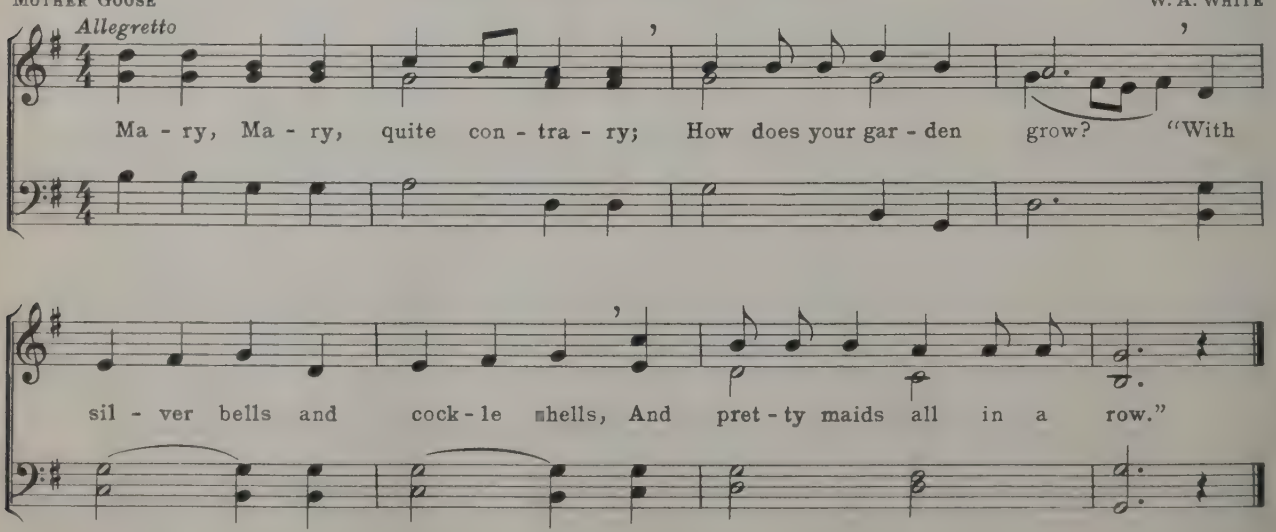
Humpty Dumpty

MOTHER GOOSE — J. W. ELLIOTT



Mary, Mary, Quite Contrary

MOTHER GOOSE — W. A. WHITE



Hark, Hark, the Dogs do Bark

MOTHER GOOSE — HORATIO PARKER

Allegro resoluto

f

Hark, hark, the dogs do bark, The beg-gars have come to town.

Some in rags and some in tags And some in vel - vet gowns.

The King of France

MOTHER GOOSE — J. W. ELLIOTT

Allegretto moderato
With decision

f The King of France with four thou-sand men Draw their swords, and put them up a - gain.

Old King Cole

MOTHER GOOSE — OLD ENGLISH

Allegretto

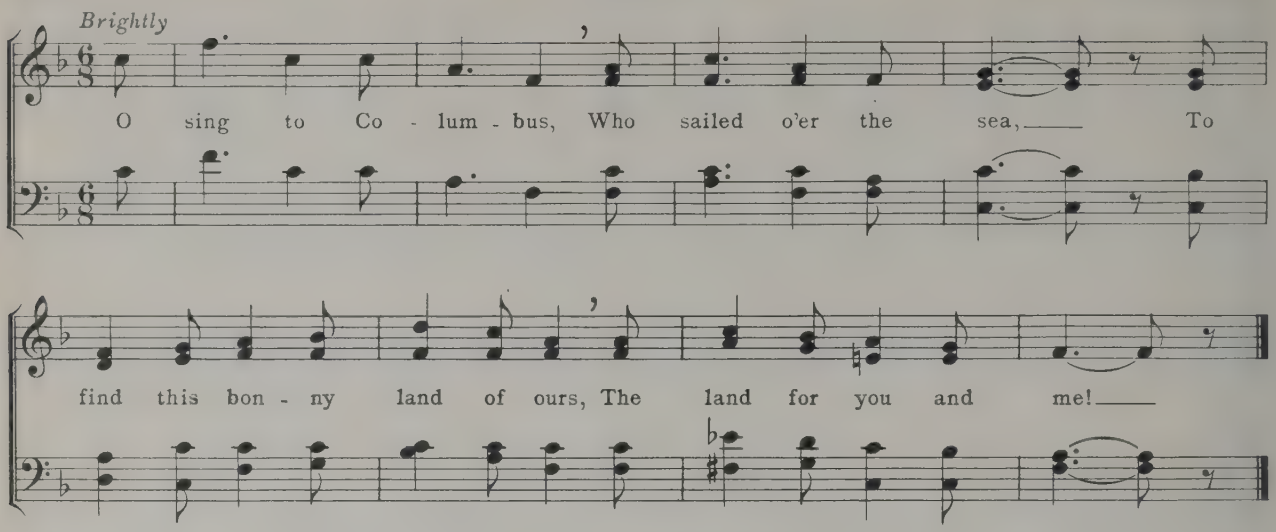
Old King Cole was a mer-ry old soul, And a mer-ry old soul was he. He

called for his pipe And he called for his bowl And he called for his fid-dlers three. Twee-dee, twee-dee,

twee-dee, twee-dee, went his fid-dlers three; Twee-dee, twee-dee, twee-dee, twee-dee, went his fid-dlers three!

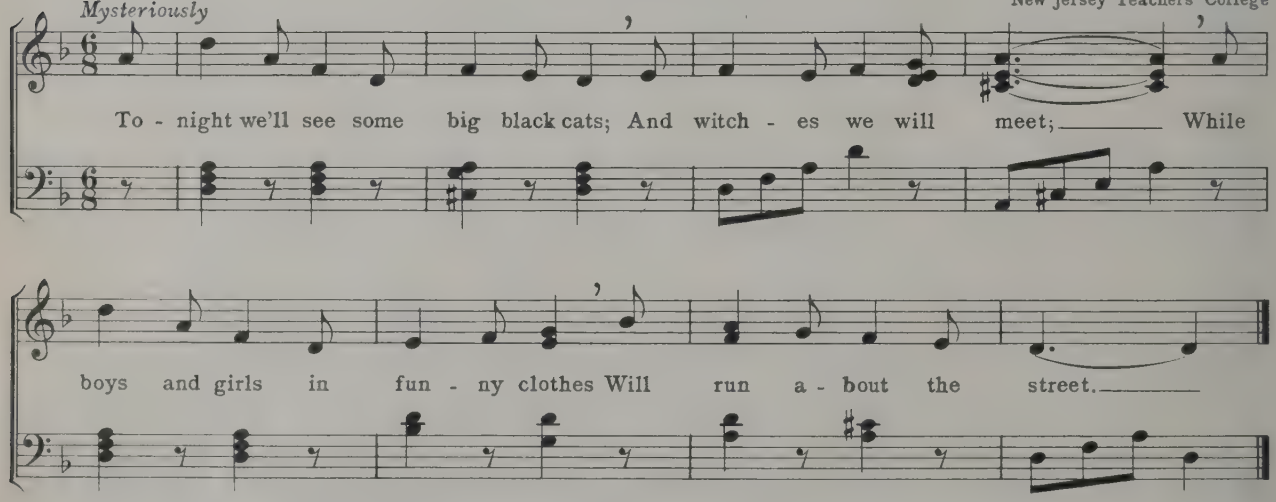
Columbus

MABEL E. BRAY — SPANISH MELODY



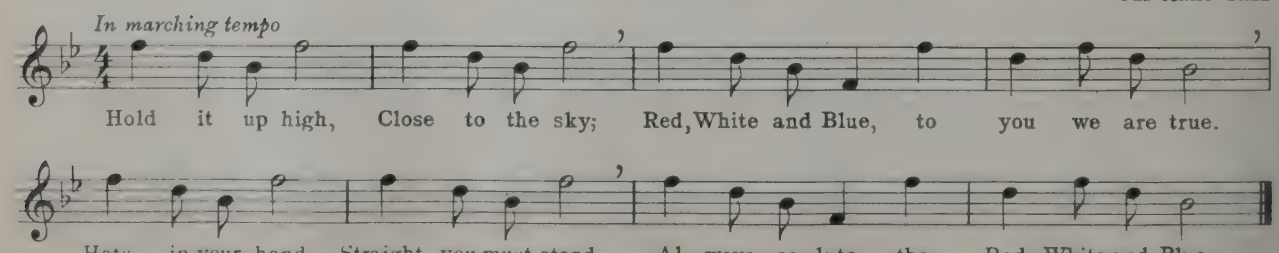
Hallowe'en

Words and Music by
Class in Public School Music,
New Jersey Teachers' College



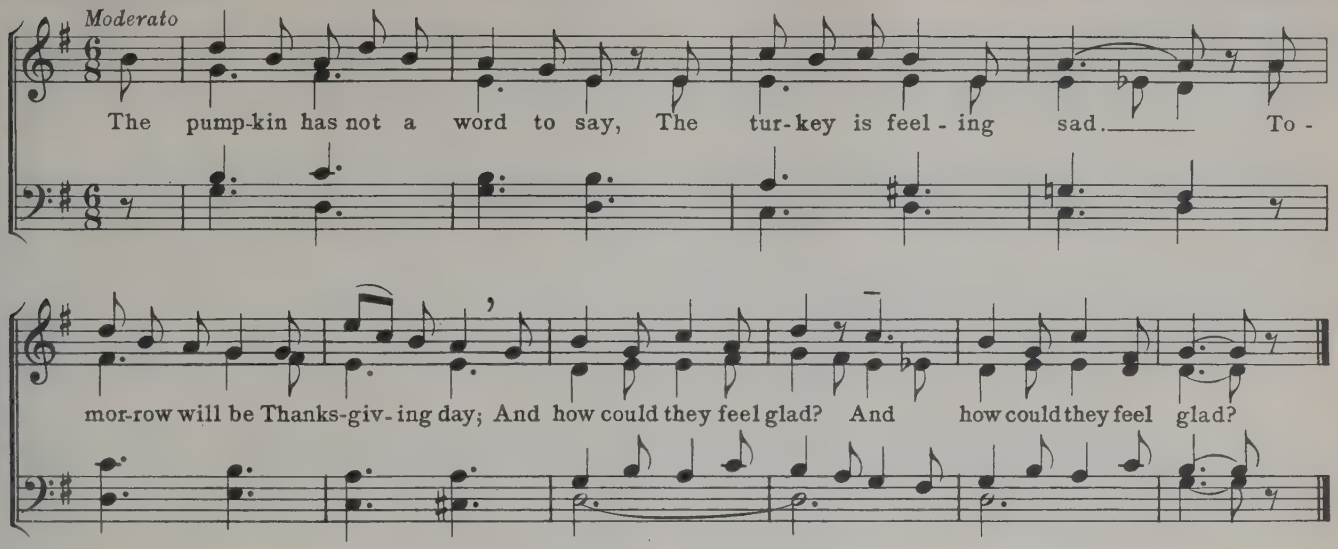
Salute the Flag

MABEL E. BRAY — OLD ARMY CALL



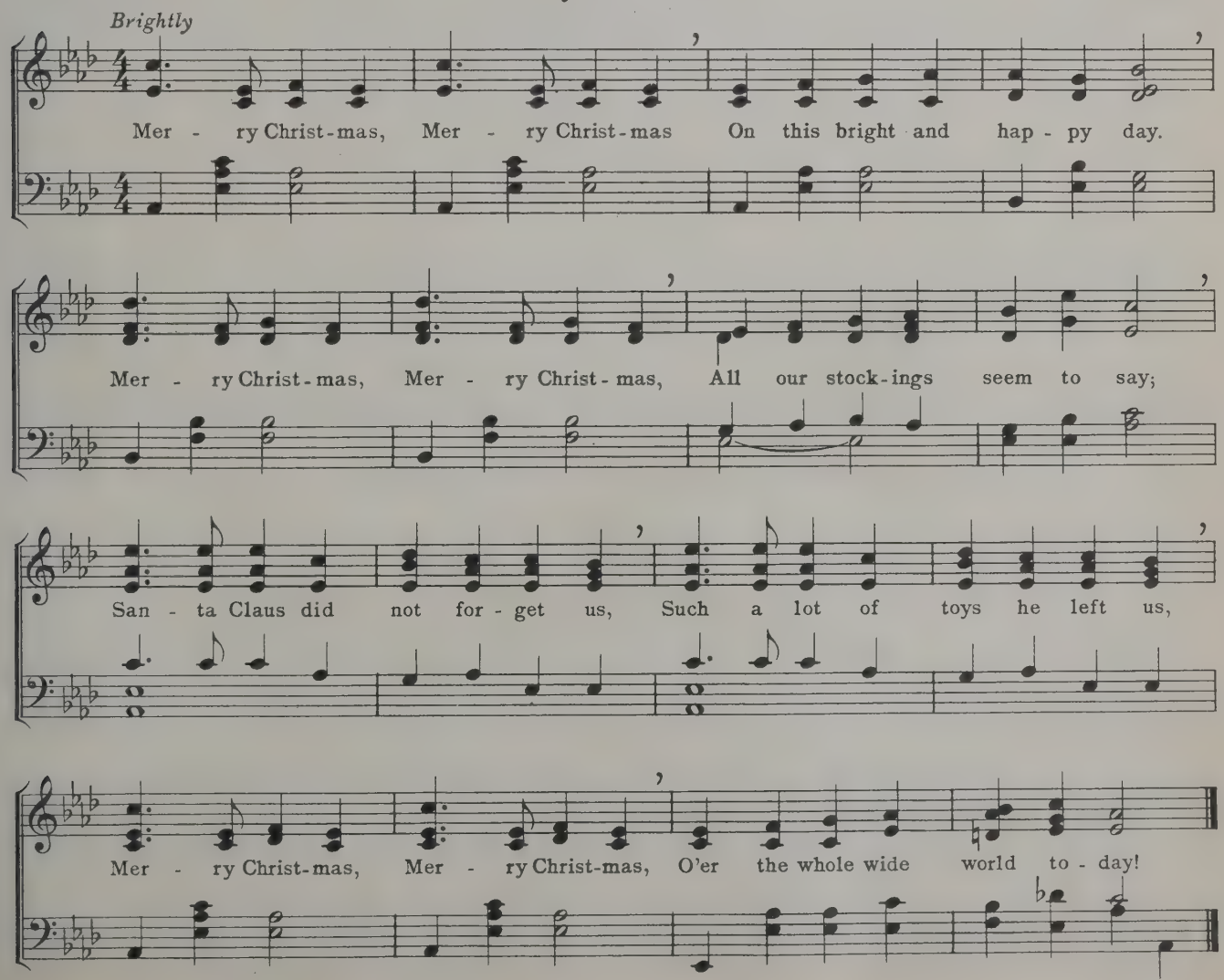
Thanksgiving Day

EDNA COBB DUTCHER — W. OTTO MIESSNER



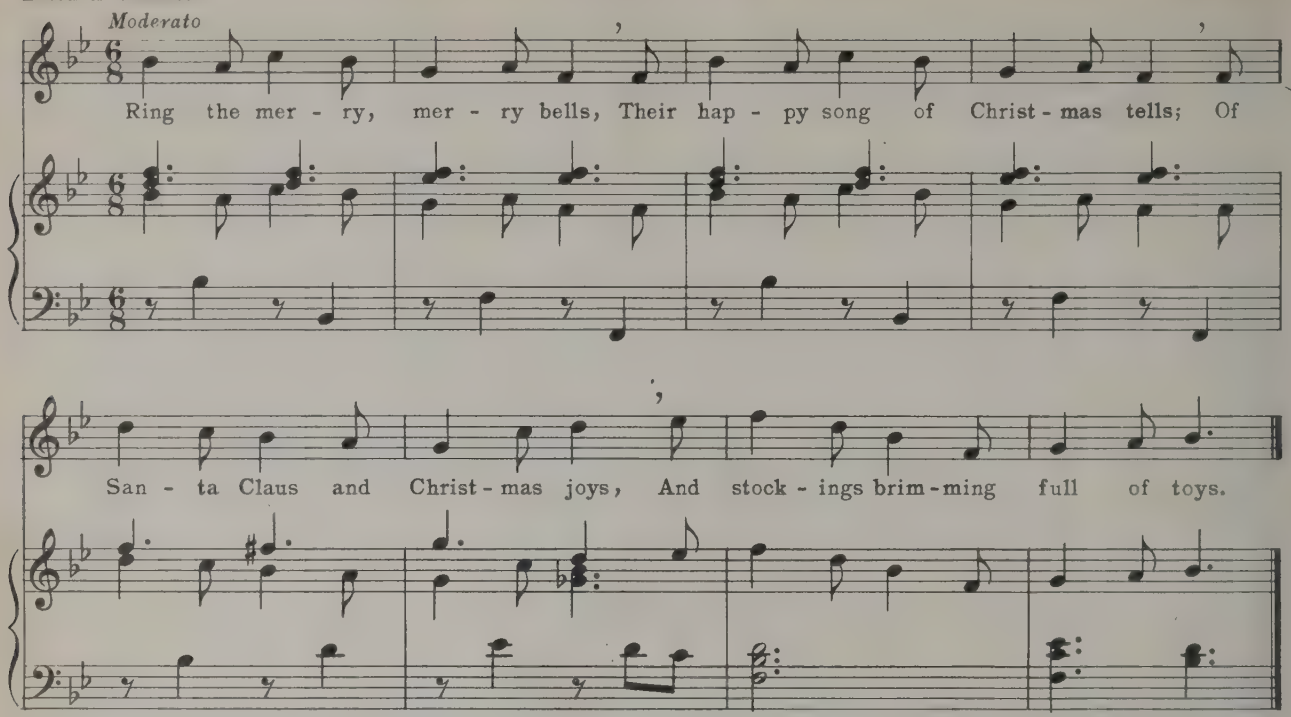
Merry Christmas

NINA B. HARTFORD — NINA B. HARTFORD



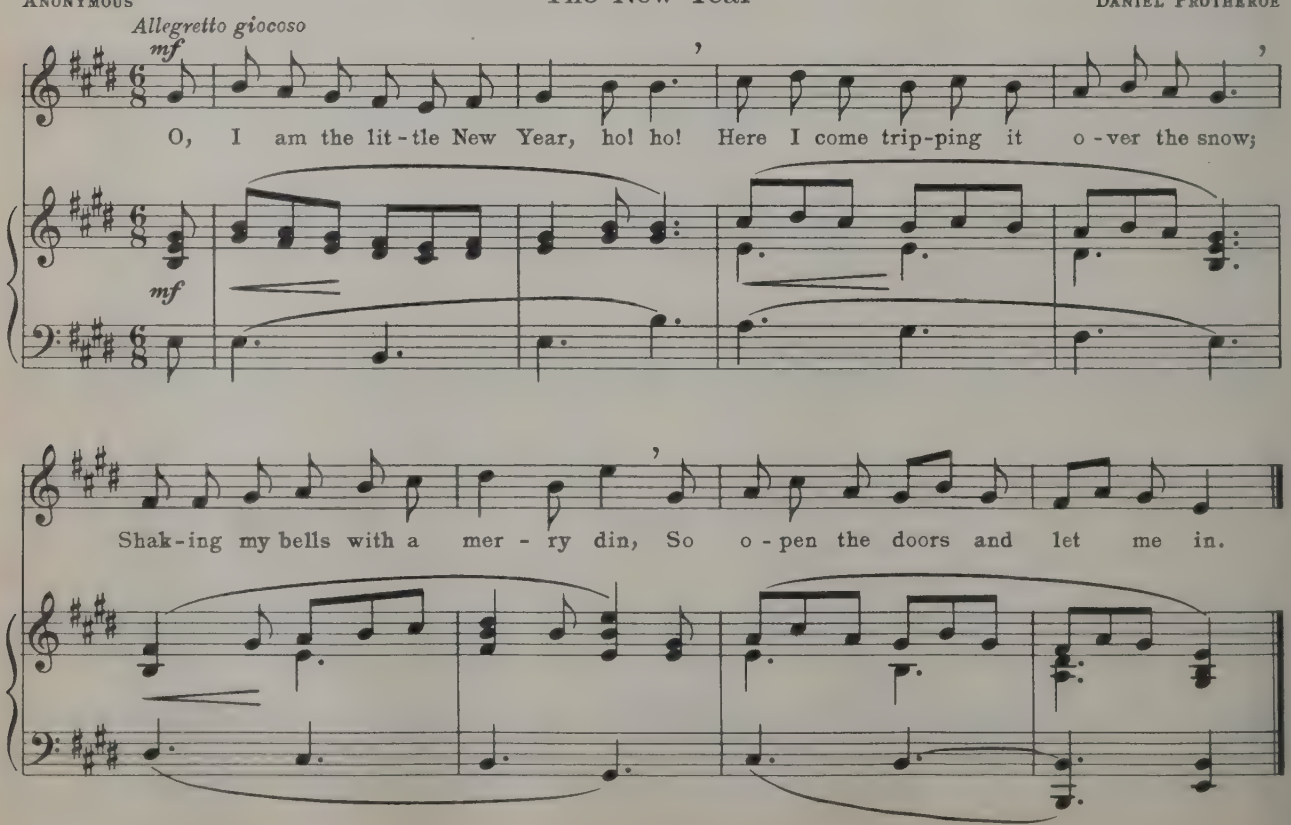
Christmas Bells

EDITH L BOKELOH PAUL BLISS



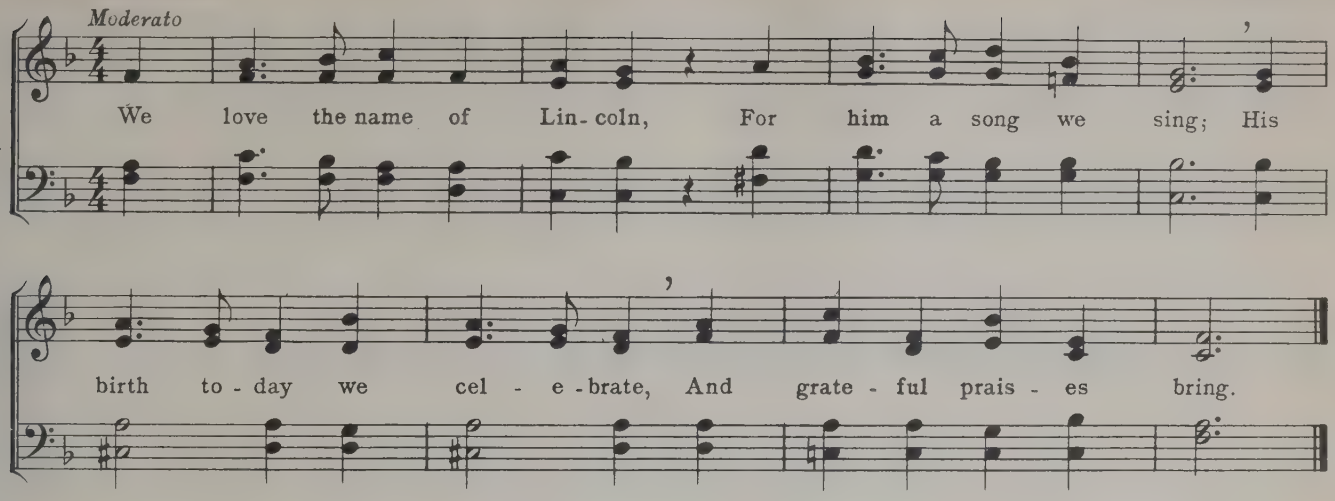
The New Year

ANONYMOUS DANIEL PROTHEROE



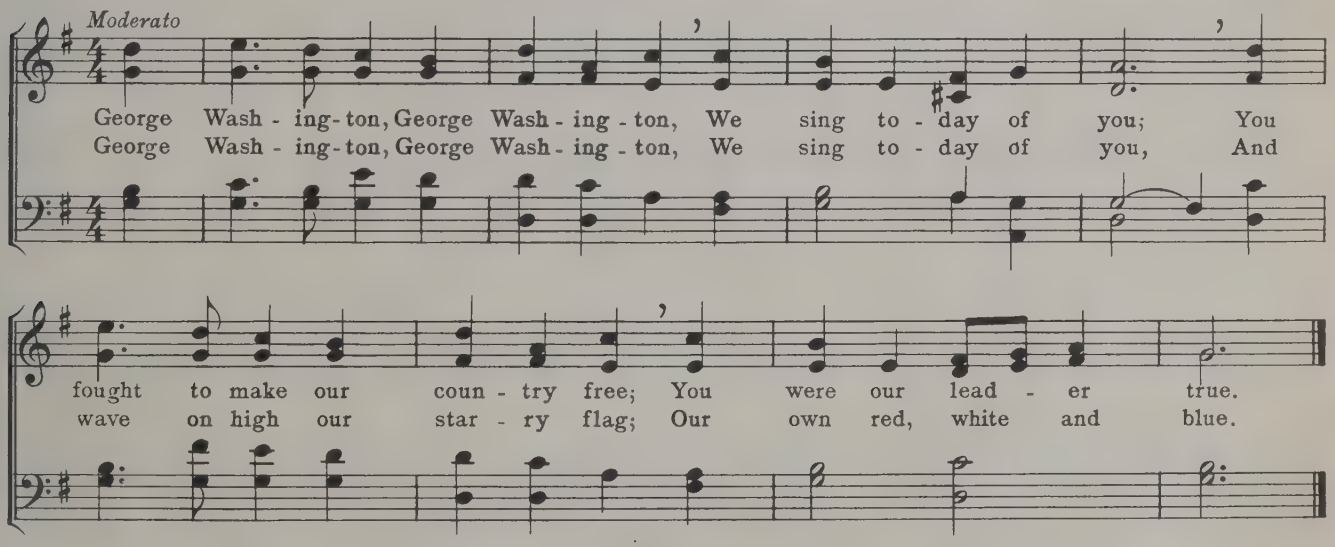
Lincoln

EDNA COBB DUTCHER — W. OTTO MIESSNER



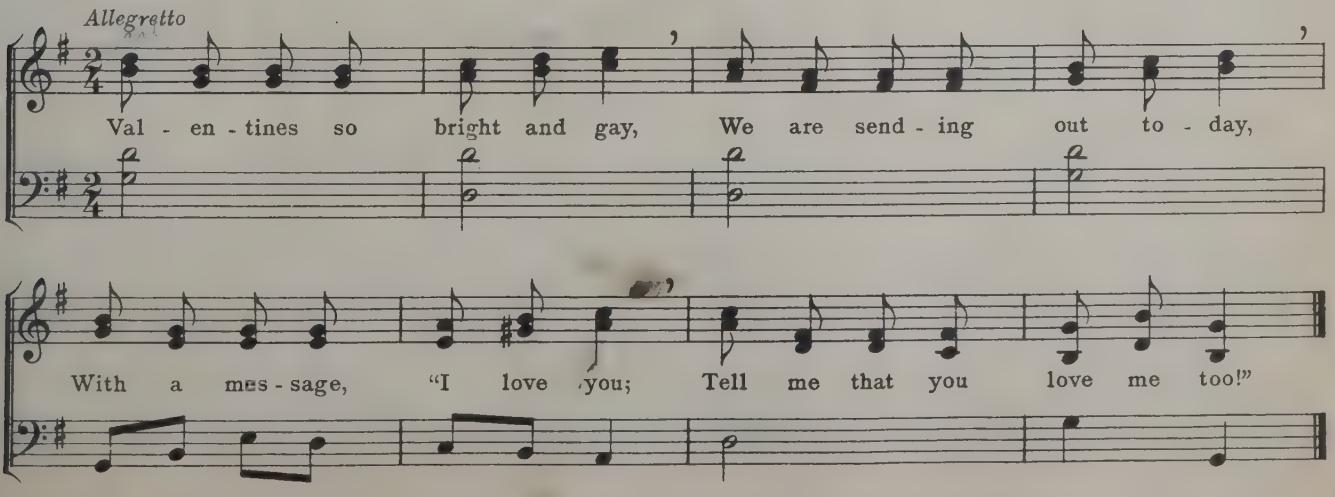
Washington and the Flag

MABEL E. BRAY — W. OTTO MIESSNER



Valentines

ANNA L. WHITMORE — FRANZ SCHUBERT



Making a Valentine

W. Otto Miessner — W. Otto Miessner

Brightly

Val - en - tine! Val - en - tine! Pic - tures bright and lac - es fine.

Val - en - tine! Val - en - tine! When it's made, I'll give you mine.

Easter Eggs

Virginia Baker — Edward B. Birge

Brightly

1. Eas - ter eggs! Eas - ter eggs! What a pret - ty sight;
2. Eas - ter eggs! Eas - ter eggs! Tied with rib - bons gay;
3. Eas - ter eggs! Eas - ter eggs! Dain - ty gifts I think;

Blue and gold and sil - ver, Lav - en - der and white.
Brown and green and scar - let, Yel - low, mauve, and gray.
Crim - son, lem - on, or - ange, Ol - ive, se - pia, pink.

An Arbor Day Tree

Author unknown — Anice Terhune

Gently and wistfully

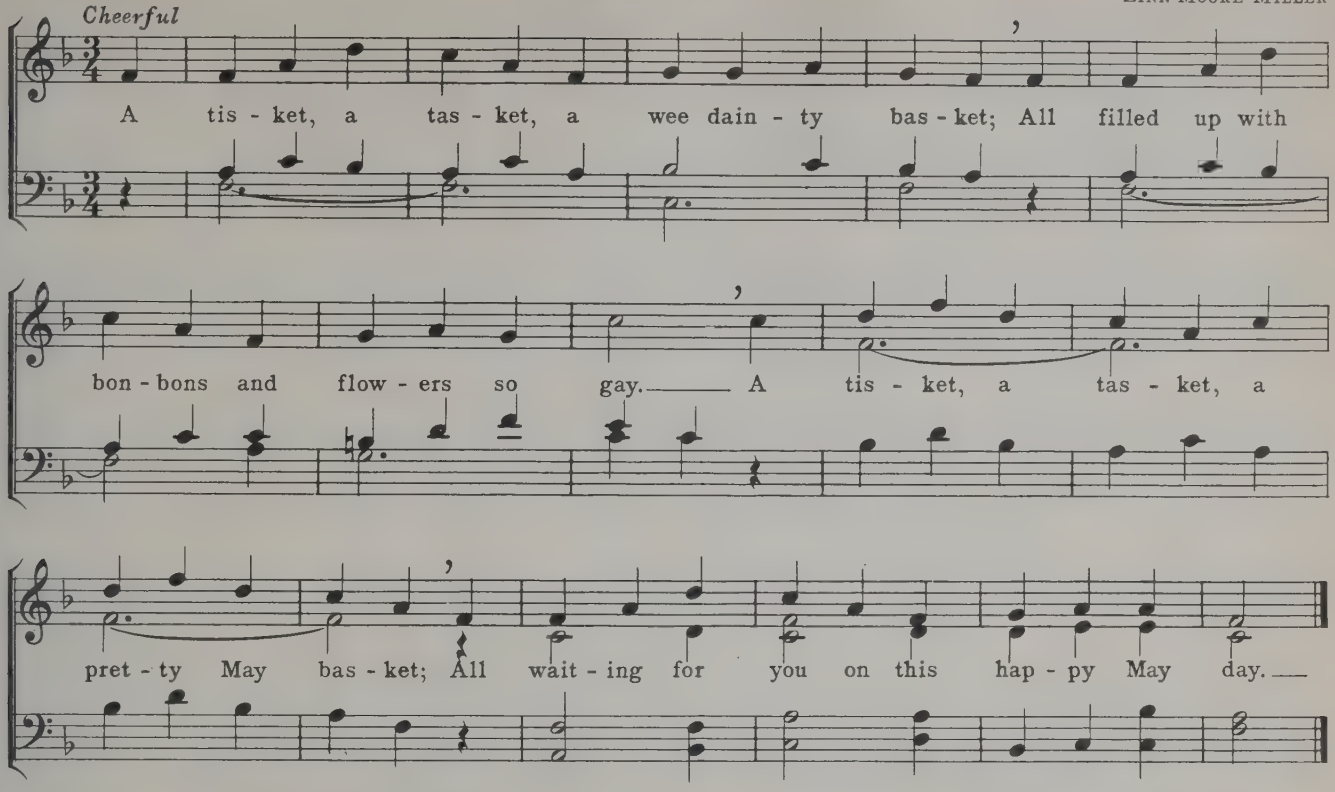
Dear lit-tle tree that we plant to - day, What will you be when we're old and gray?

May Basket

LINN MOORE MILLER

LINN MOORE MILLER

Cheerful

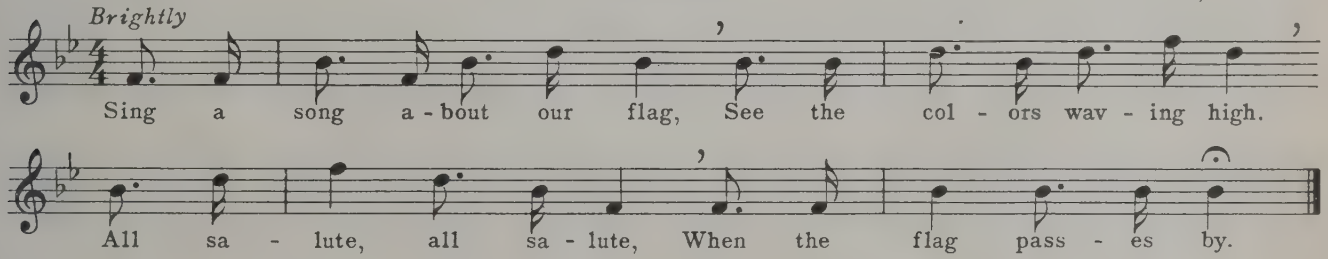


Flag Day

ANNA L. WHITMORE

BUGLE CALL, "ASSEMBLY"

Brightly

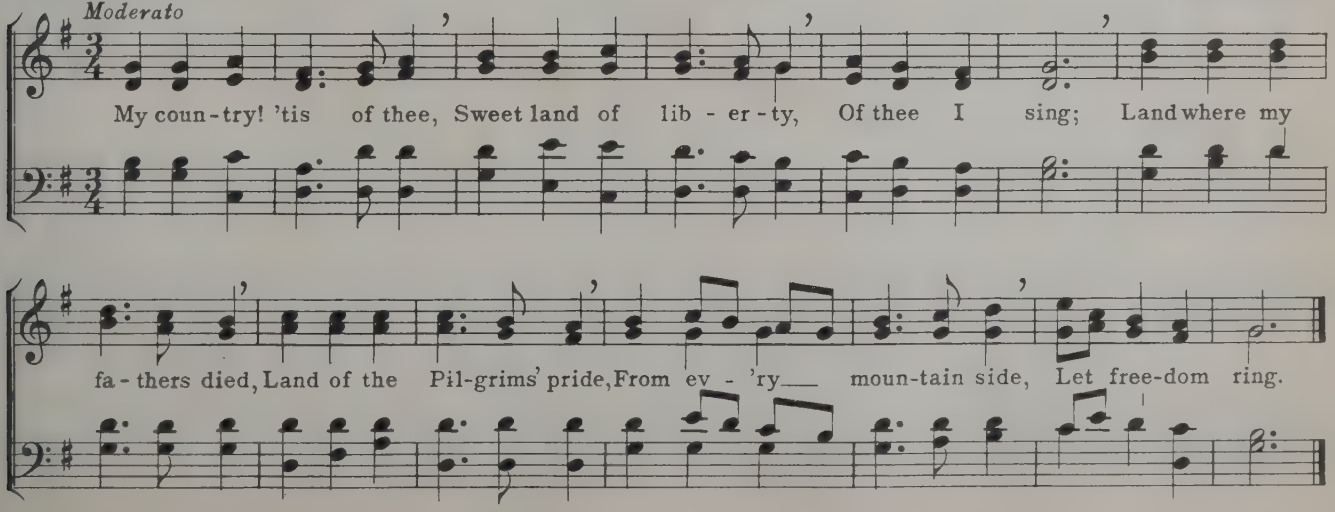


America

SAMUEL F. SMITH

HENRY CAREY

Moderato



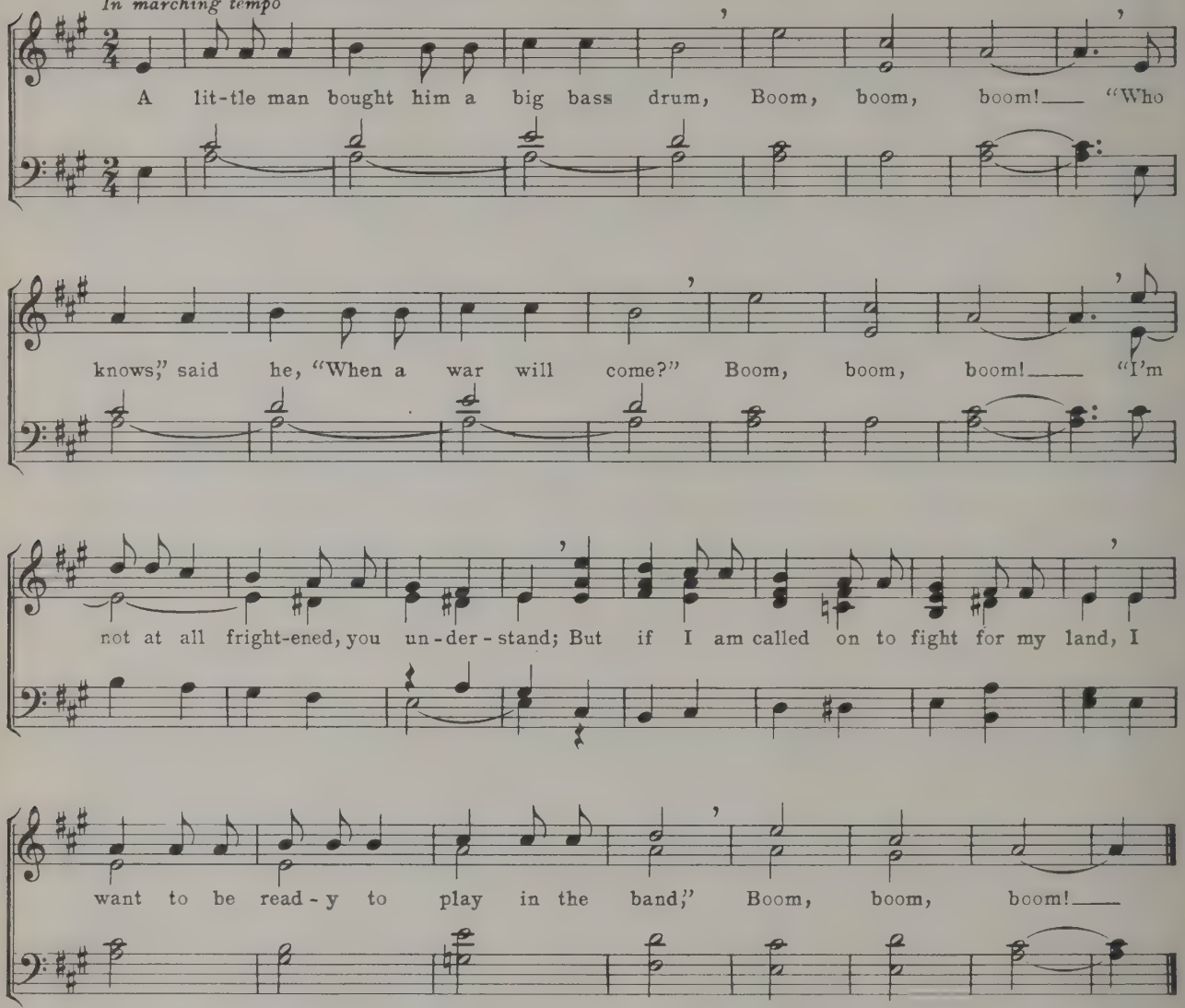
The Big Drum

MALCOLM DOUGLAS

From "St. Nicholas" by permission of The Century Company

MARK SEELY

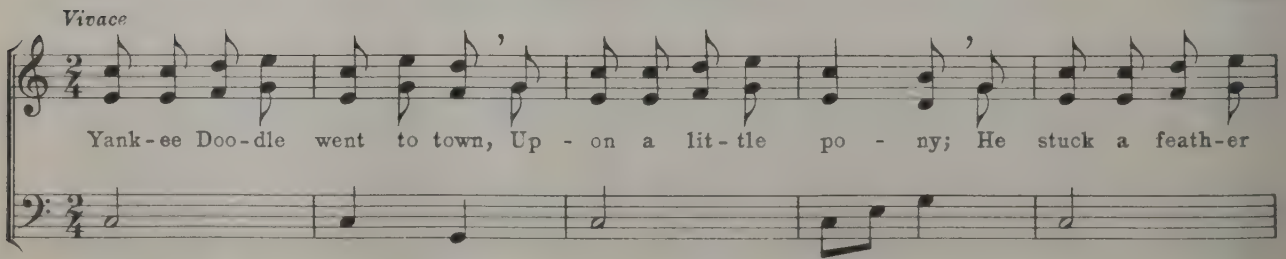
In marching tempo

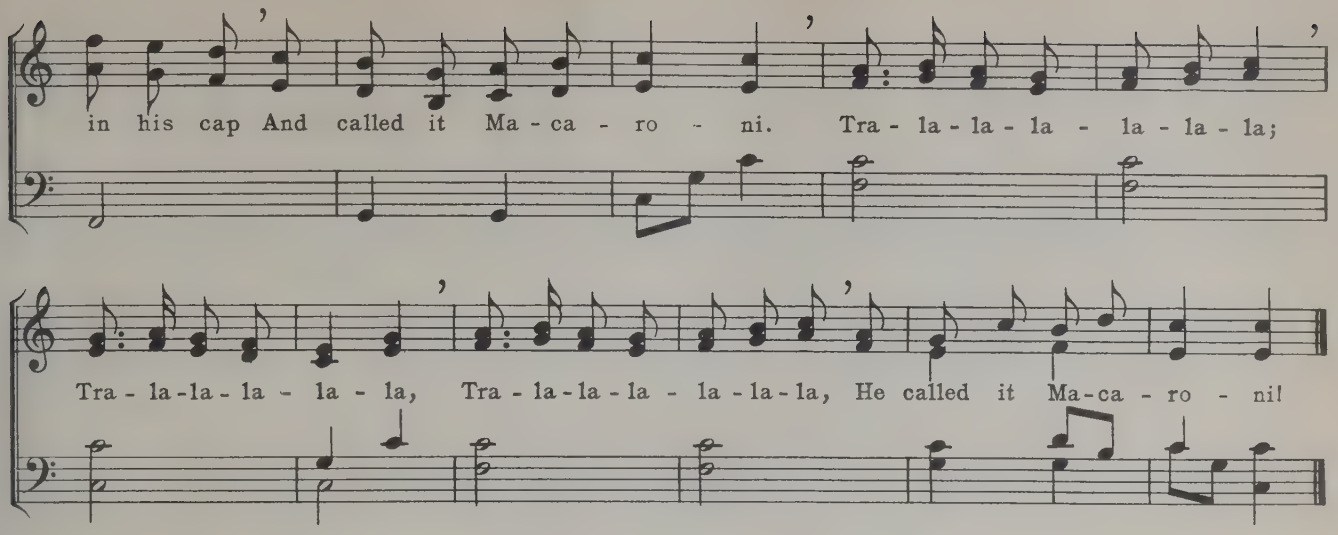


Yankee Doodle

OLD SONG

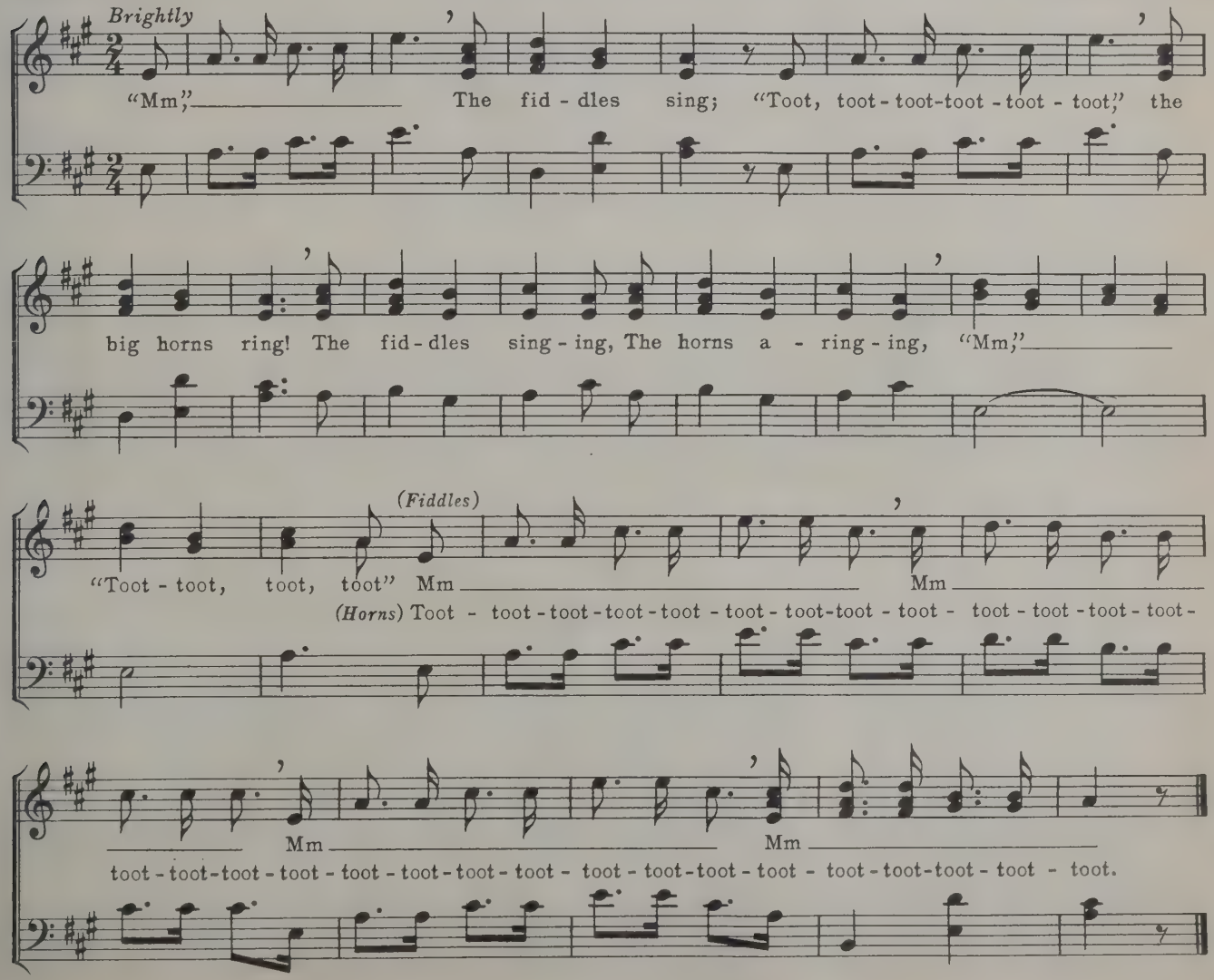
Vivace





Fiddles and Horns

MABEL E. BRAY — OLD FRENCH TUNE



Swing Song

AGNES CHOATE WONSON — W. OTTO MIESSNER

Andantino

Swing high, Swing low, Swing fast, Swing slow;

I like to swing Best of an - y - thing!

The Child and the Sparrow

THOMAS WESTWOOD — G. A. GRANT-SCHAEFER

With a swinging motion

mf (Child) (Sparrow)

Spar-row in the cher - ry tree, cher - ry tree, Won't you drop one down for me? Pre - sent - ly.
Sau - cy Spar-row, cease your fun, cease your fun, What! you're off, and gave me none! All are gone!

Nineteen Birds

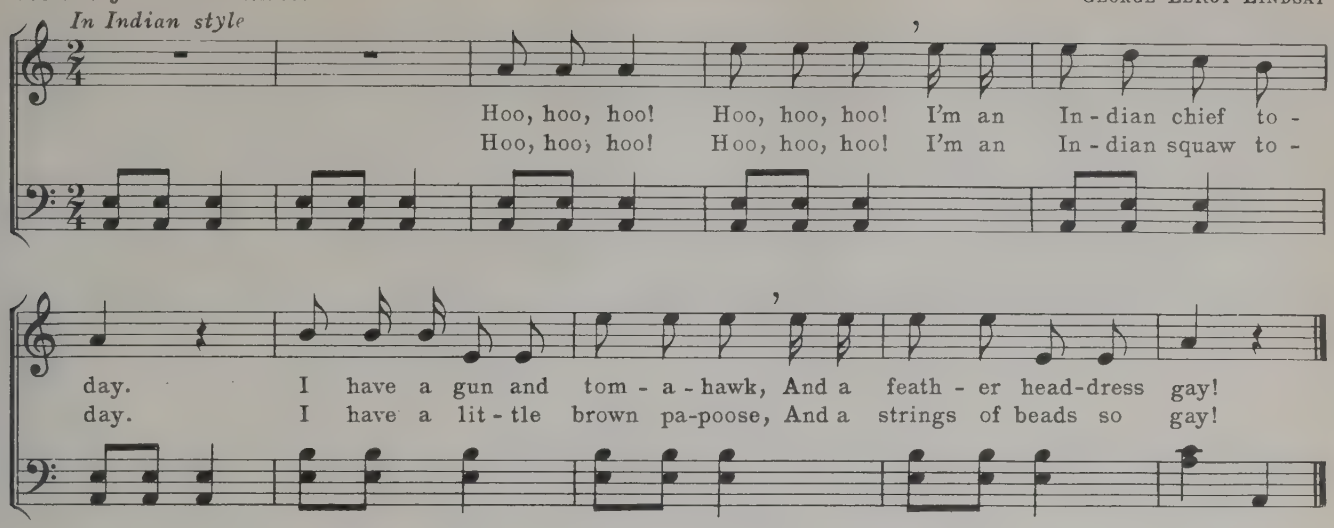
MOTHER GOOSE — J. W. ELLIOTT

Moderato

1. Nine - teen birds and one bird more, Just make twen - ty and that's a score.
2. To the score then add but one; That will make just twen - ty one.
3. Now add two, and you will see, You have made up twen - ty three.
4. If you like these clev - er tricks, Add three more for twen - ty six.
5. Then three more, if you have time; Now you've got to twen - ty nine.
6. Twen - ty - nine now quick - ly take, Add one more and thir - ty make.

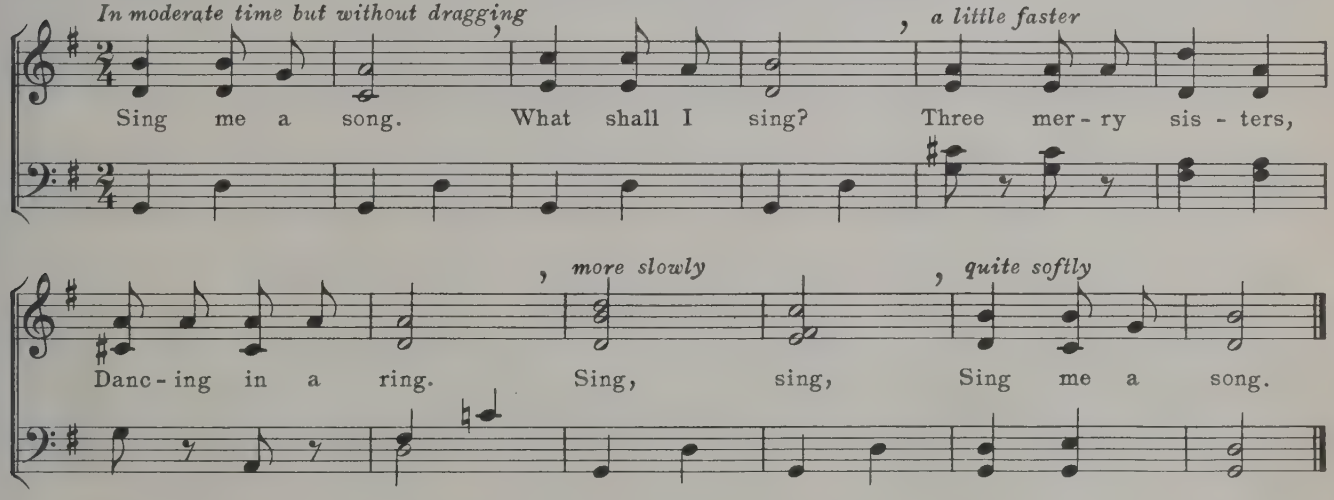
Playing Indian

BLANCHE JENNINGS THOMPSON — GEORGE LEROY LINDSAY



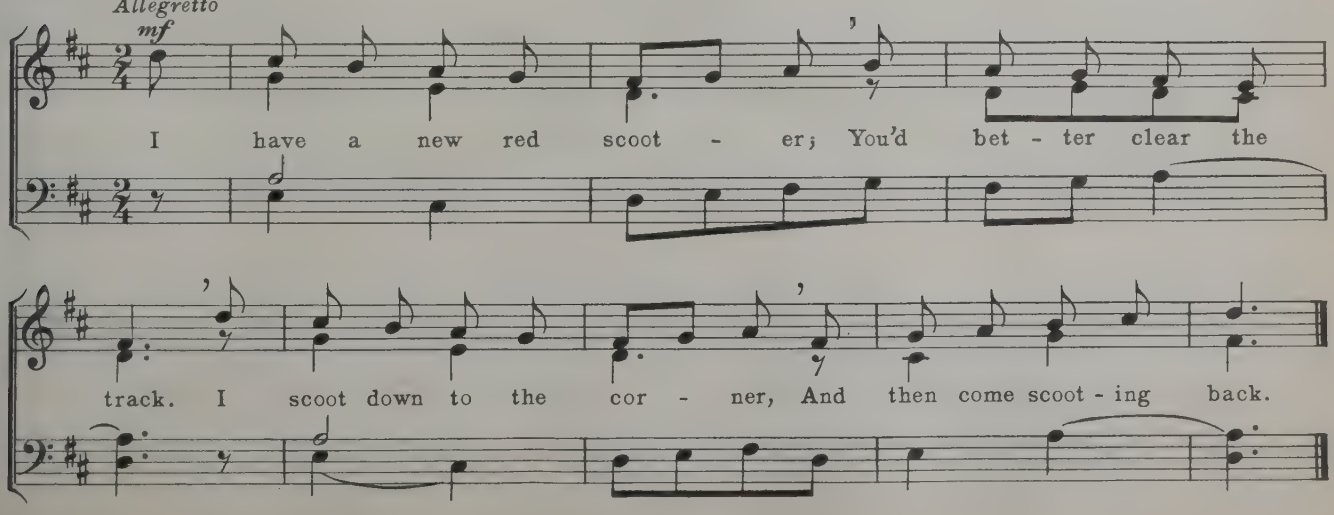
Sing Me a Song

CHRISTINA ROSSETTI — JAMES H. ROGERS



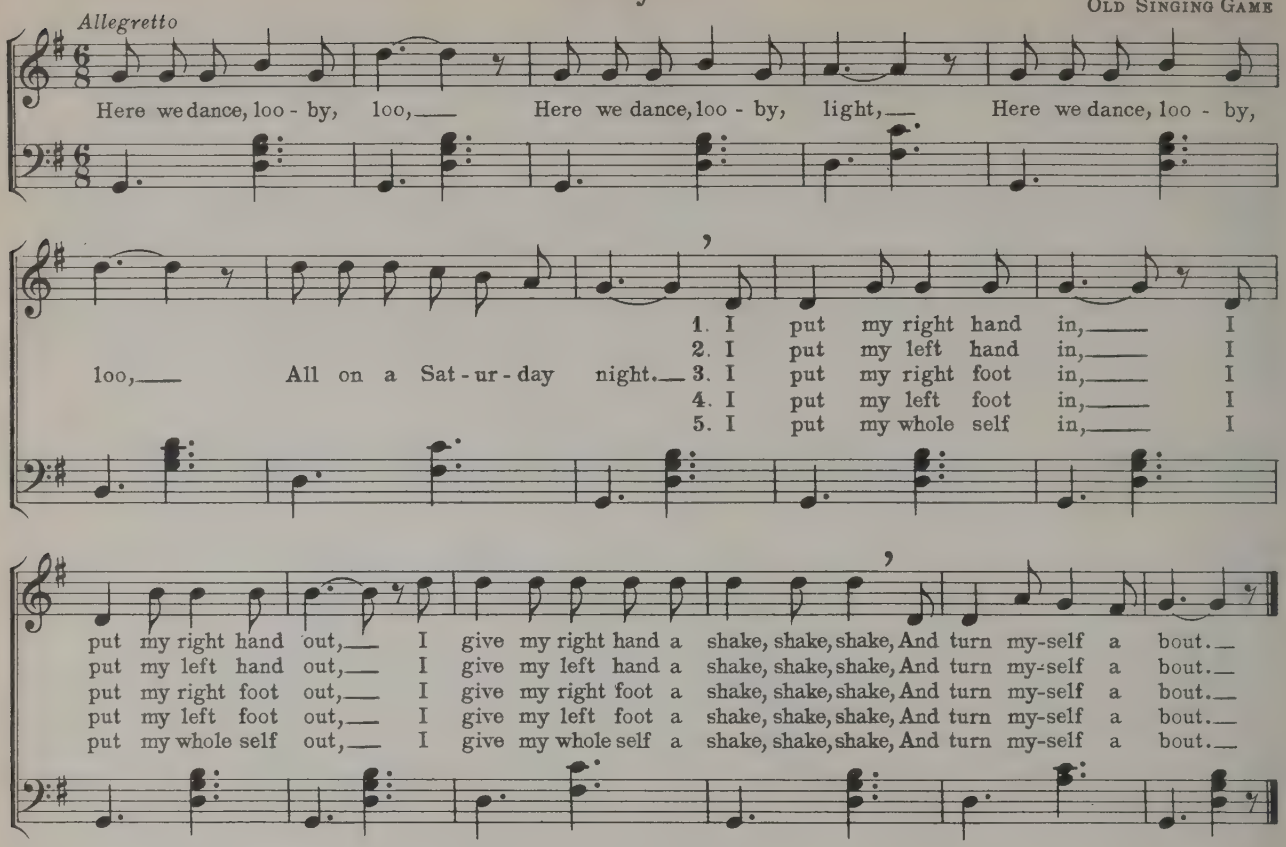
My Scooter

BLANCHE JENNINGS THOMPSON — G. A. GRANT-SCHAEFER



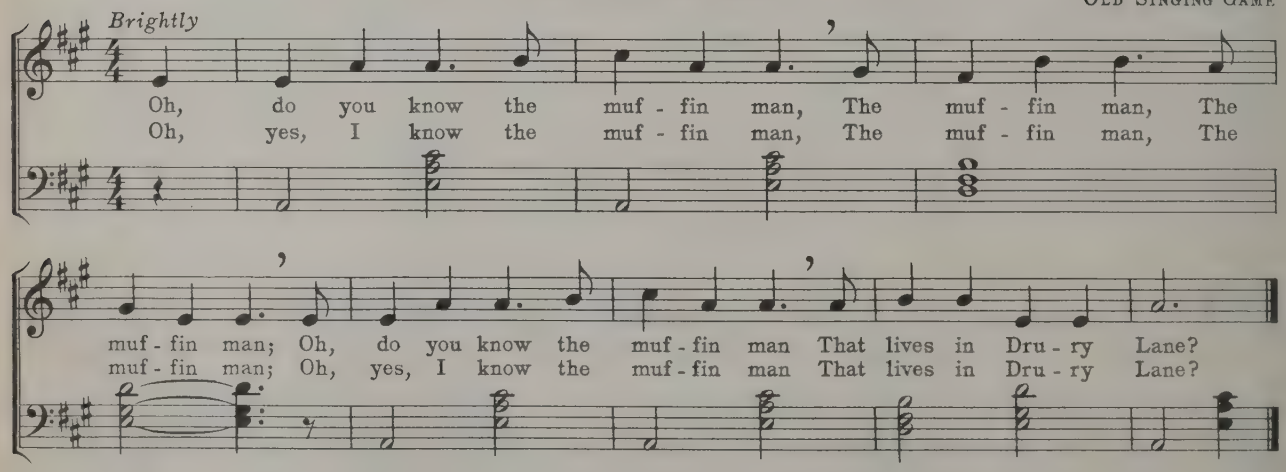
Looby Loo

OLD SINGING GAME



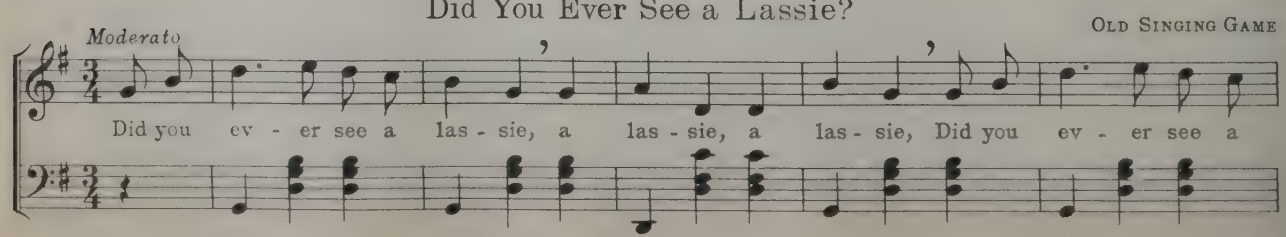
The Muffin Man

OLD SINGING GAME



Did You Ever See a Lassie?

OLD SINGING GAME



las - sie do this way and that? Do this way and that way, Do

this way and that way; Did you ev - er see a las - sie Do this way and that?

The Mulberry Bush

OLD SINGING GAME

Brightly

1. Here we go round the Mul - berry Bush, The Mul - berry Bush, the Mul - berry Bush;
2. This is the way we clap our hands, We clap our hands, we clap our hands;
3. This is the way we wash our hands, We wash our hands, we wash our hands;
4. This is the way we brush our hair, We brush our hair, we brush our hair;
5. This is the way we tie our shoes, We tie our shoes, we tie our shoes;
6. This is the way we run a - way, We run a - way, we run a - way;

Here we go round the Mul - berry Bush, So ear - ly in the morn - ing.
This is the way we clap our hands, So ear - ly in the morn - ing.
This is the way we wash our hands, So ear - ly in the morn - ing.
This is the way we brush our hair, So ear - ly in the morn - ing.
This is the way we tie our shoes, So ear - ly in the morn - ing.
This is the way we run a - way, So ear - ly in the morn - ing.

Round and Round the Village

OLD SINGING GAME

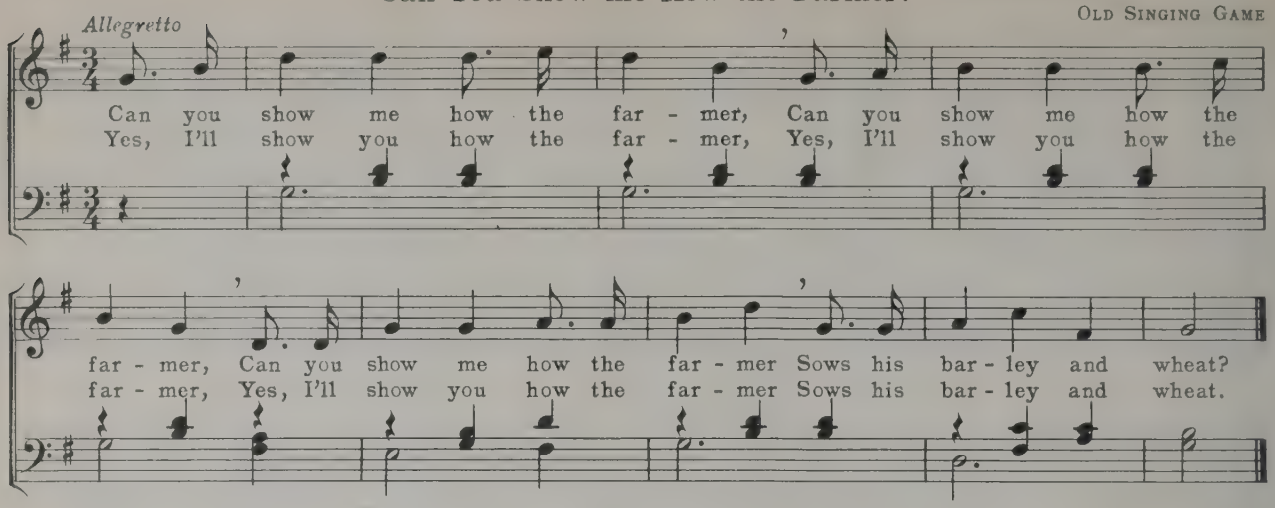
Gaily

1. Go round and round the vil - lage, Go round and round the vil - lage, Go
2. Go in and out the win - dows, Go in and out the win - dows, Go
3. Now stand and face your part - ner, Now stand and face your part - ner, Now
4. Now fol - low me to Lon - don, Now fol - low me to Lon - don, Now

round and round the vil - lage, As we have done be - fore.
in and out the win - dows, As we have done be - fore.
stand and face your part - ner, And bow be - fore you go.
fol - low me to Lon - don, As we have done be - fore.

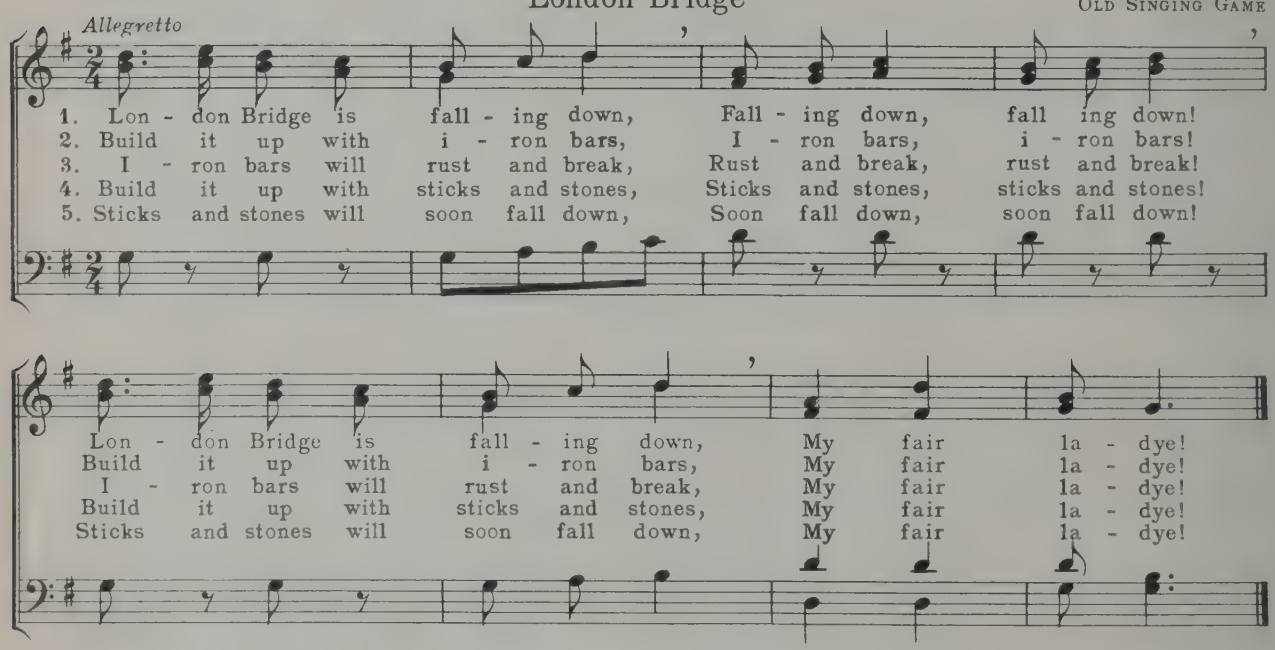
Can You Show me How the Farmer?

OLD SINGING GAME



London Bridge

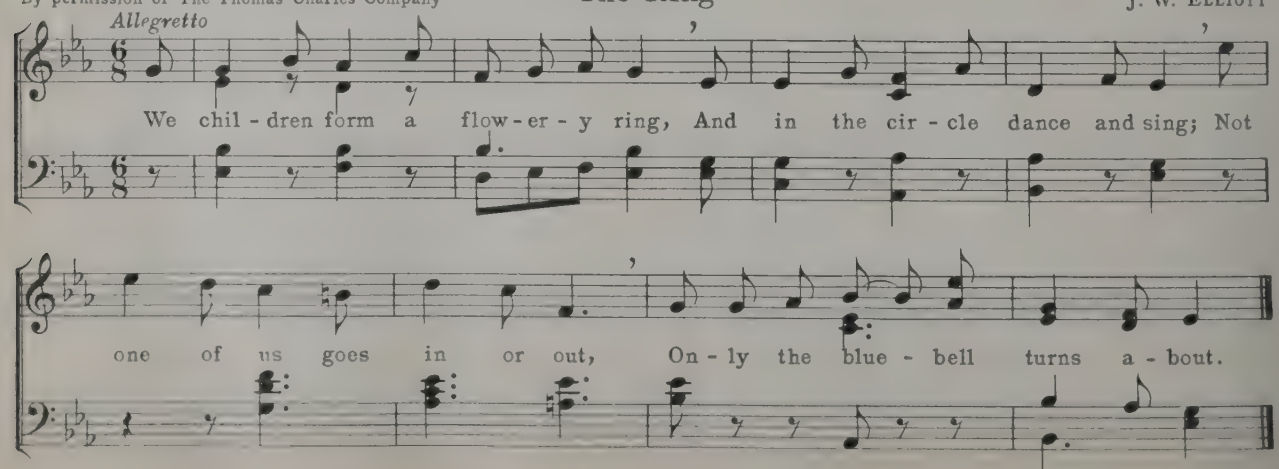
OLD SINGING GAME



By permission of The Thomas Charles Company

The Ring

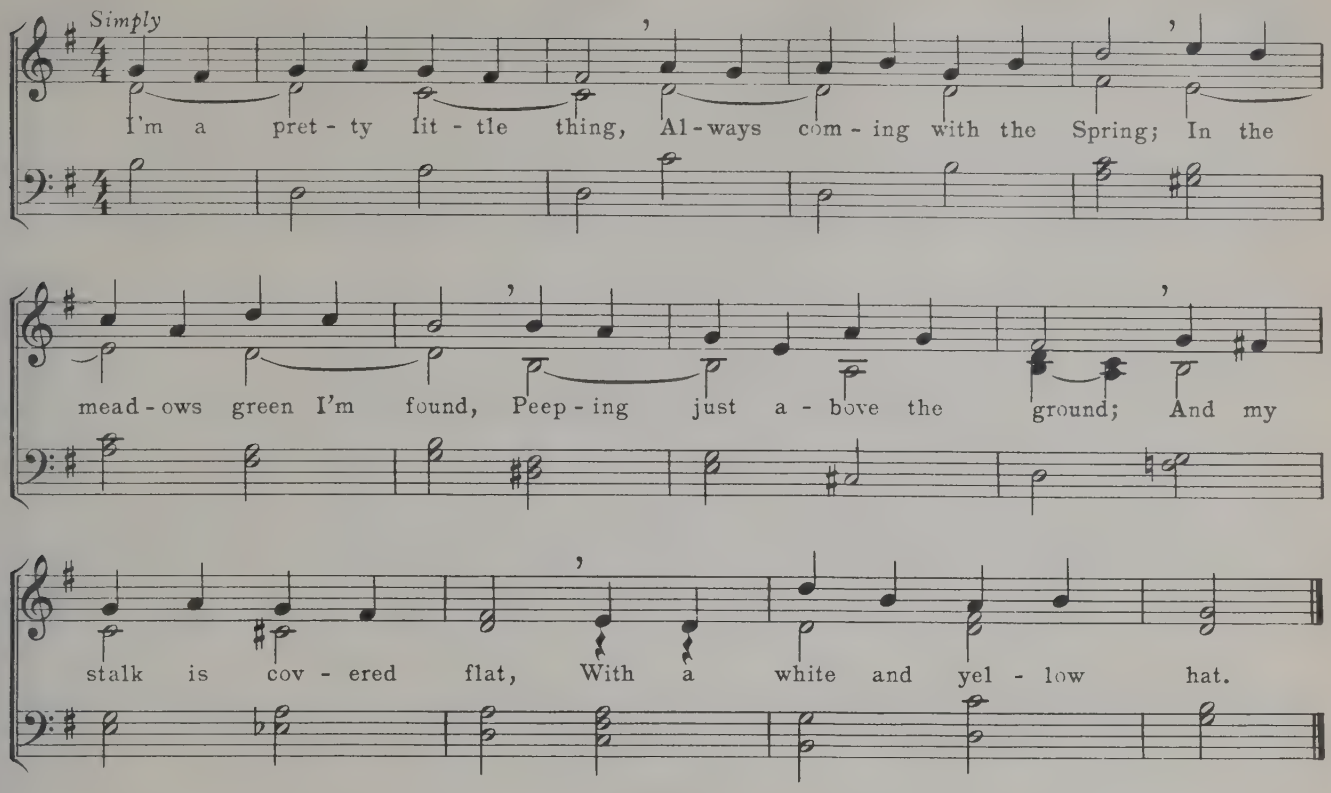
J. W. ELLIOTT



The Field Daisy

ANONYMOUS

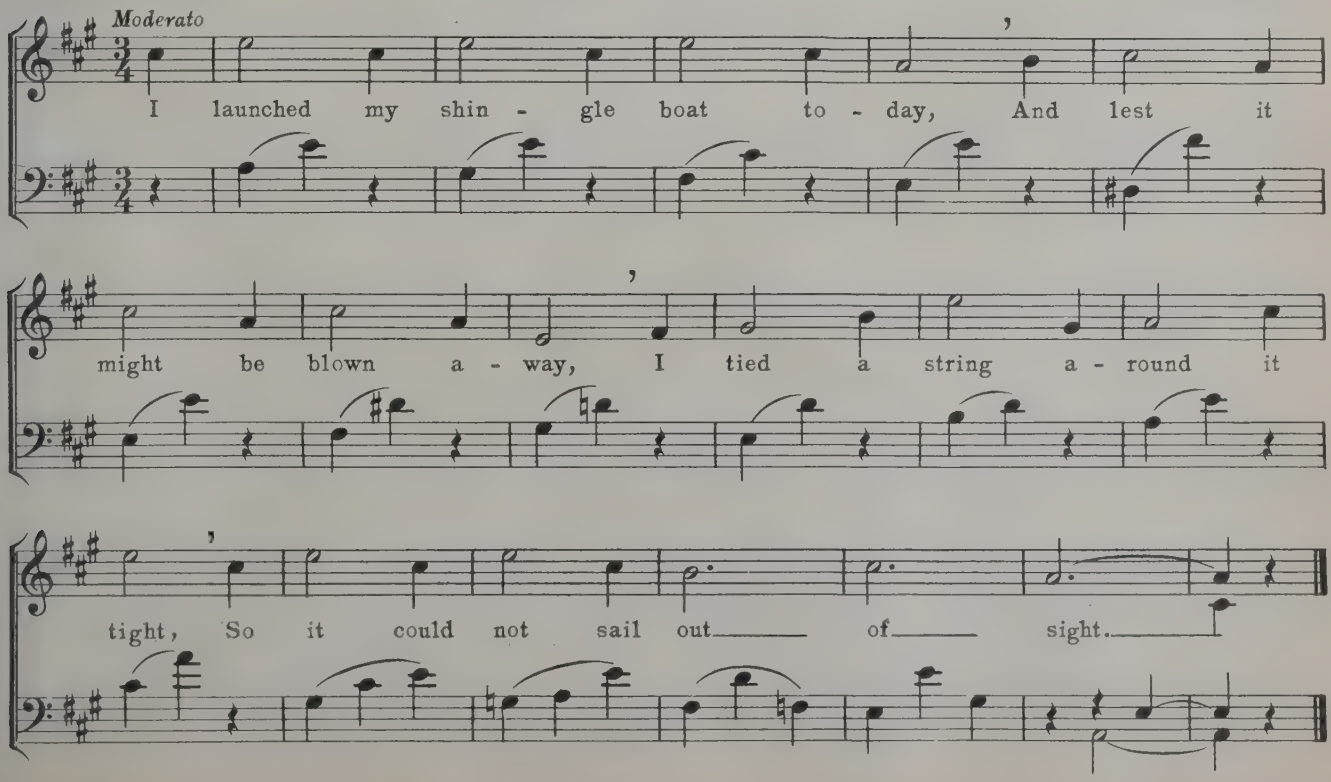
EDWARD B. BIRGE



My Shingle Boat

AGNES CHOATE WONSON

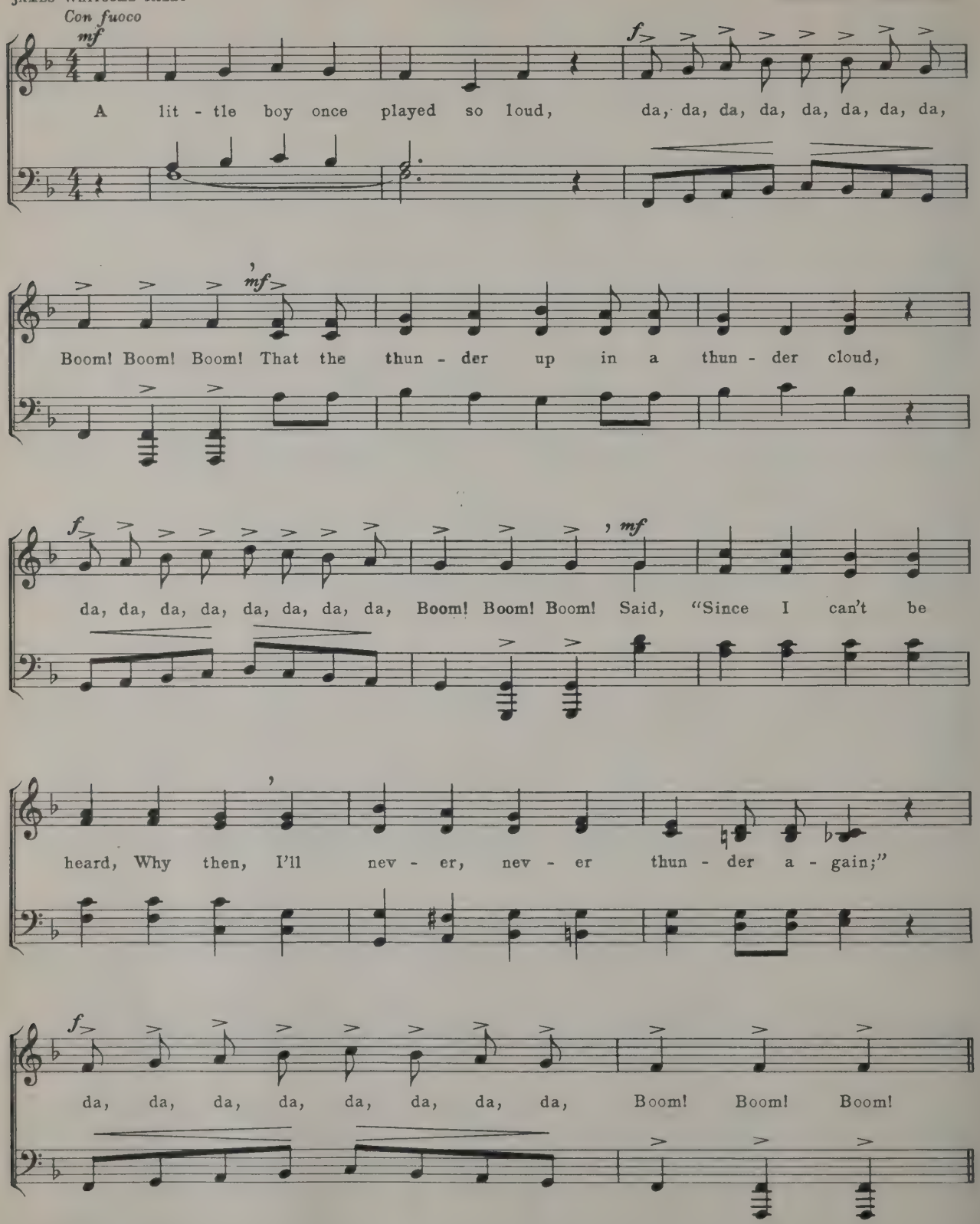
W. OTTO MIESSNER

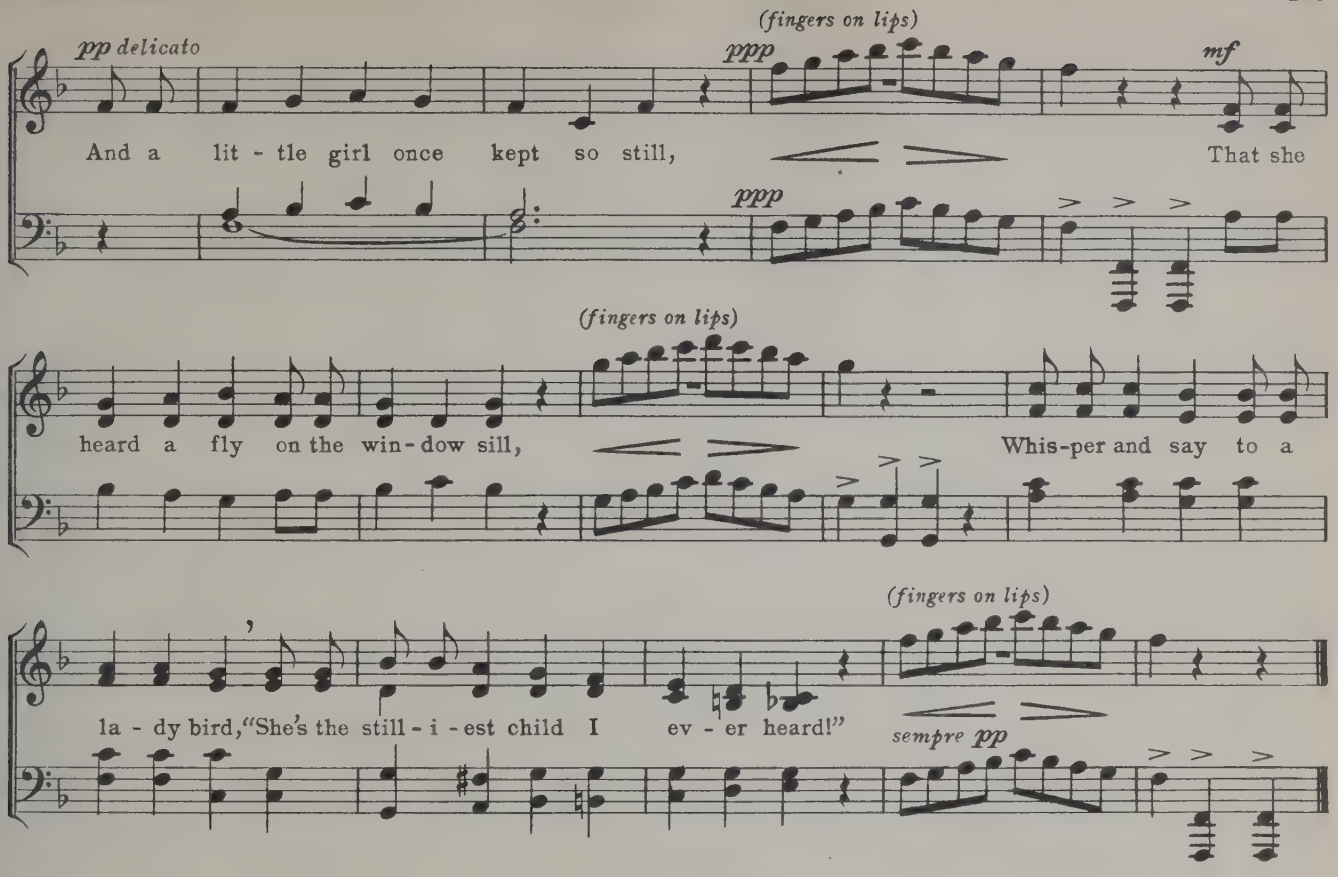


Extremes

JAMES WHITCOMB RILEY

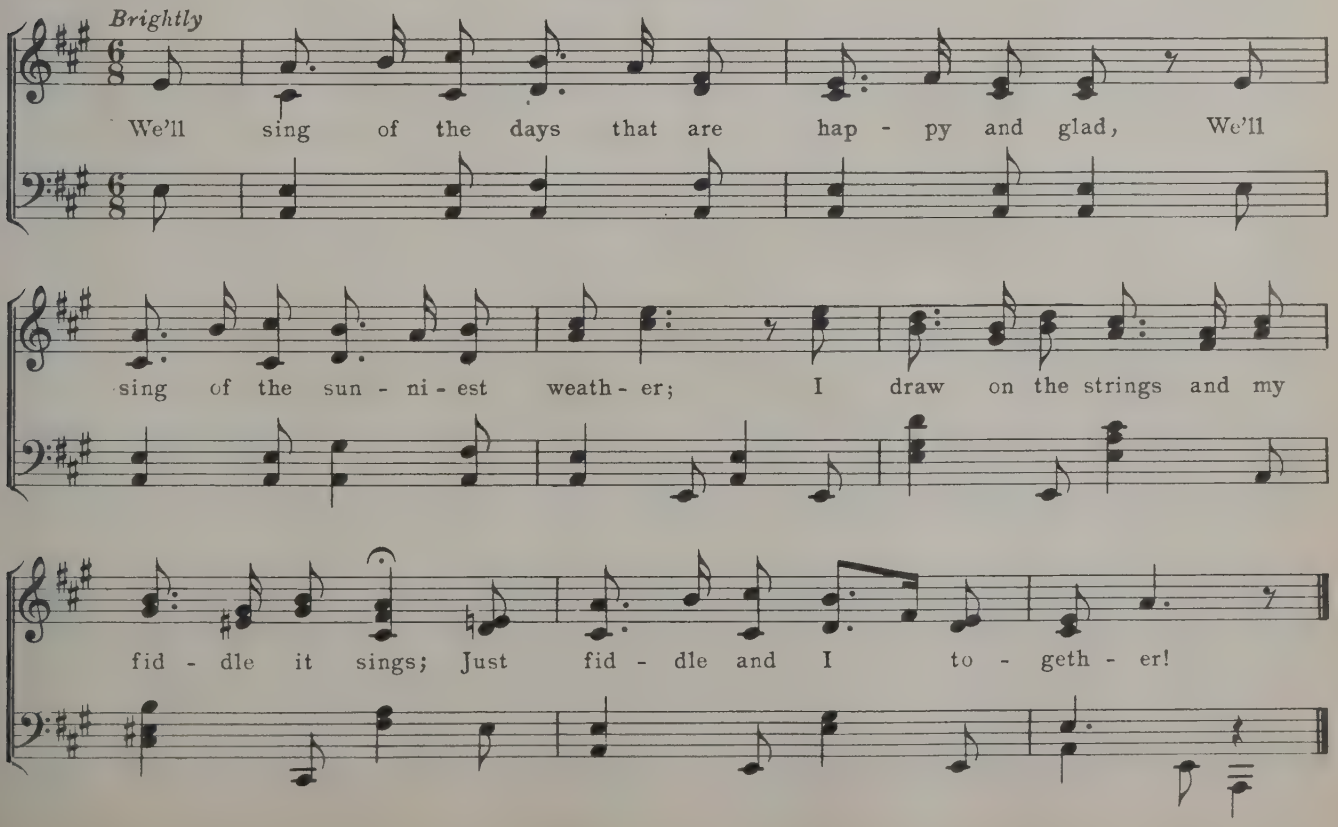
MARSHALL BARTHOLOMEW





Fiddle and I

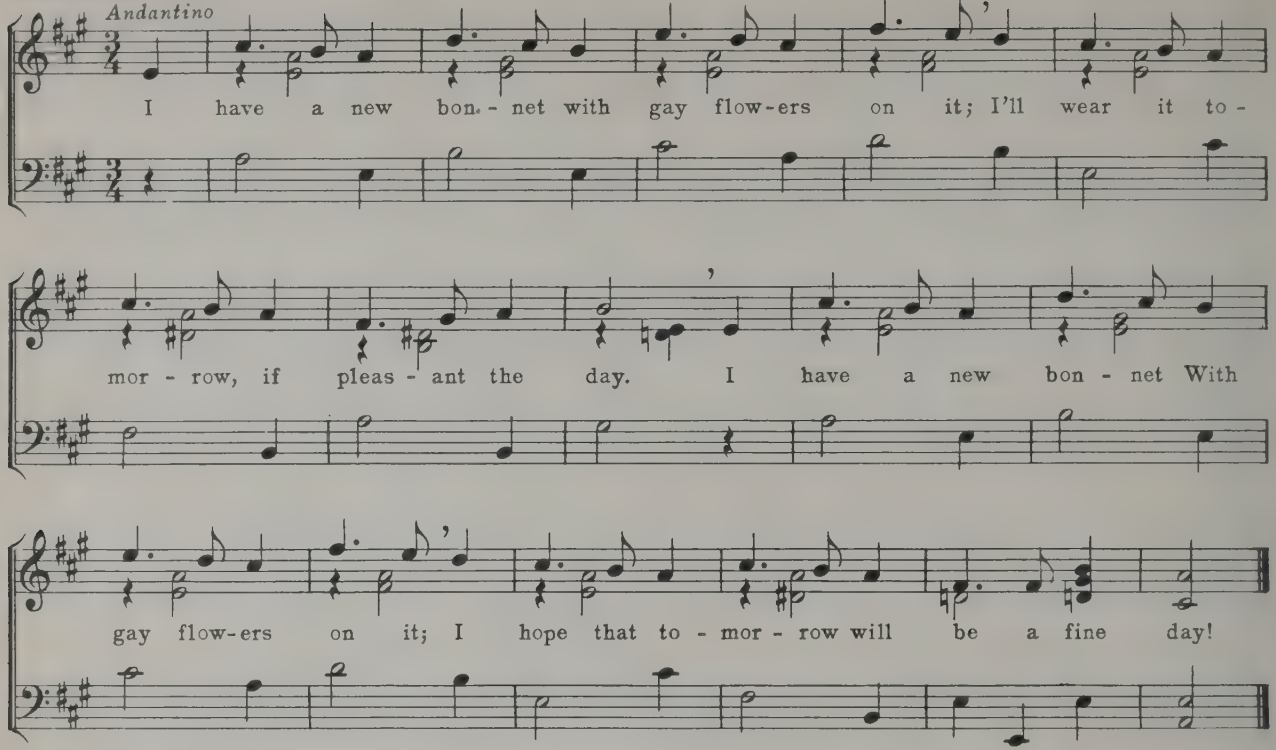
LINN MOORE MILLER LINN MOORE MILLER



The New Bonnet

AGNES CHOATE WONSON — MABEL E. BRAY

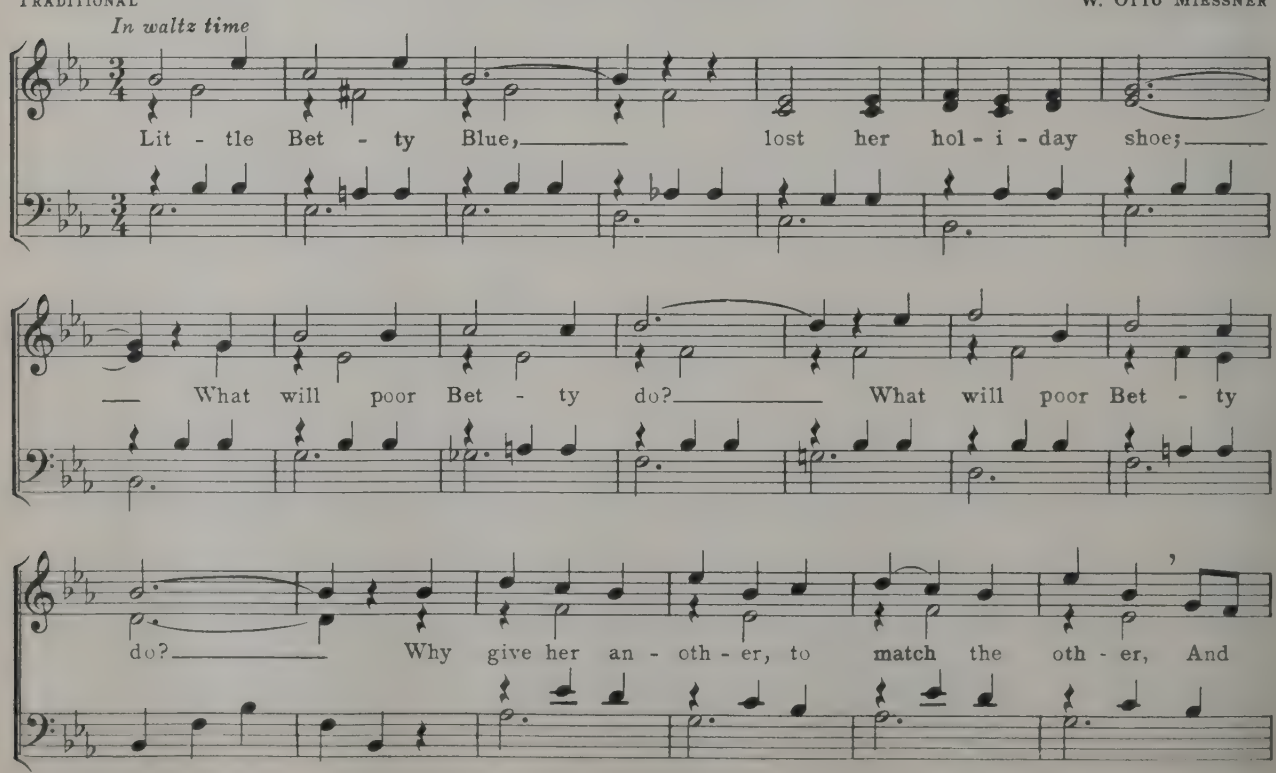
Andantino

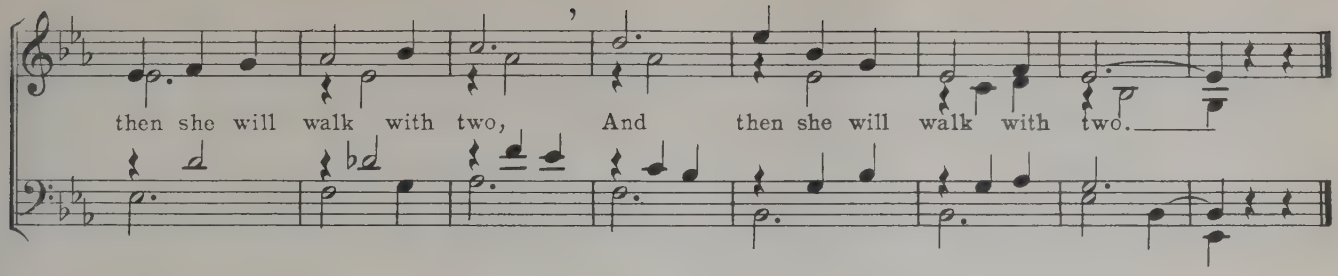


Little Betty Blue

TRADITIONAL — W. OTTO MIESSNER

In waltz time

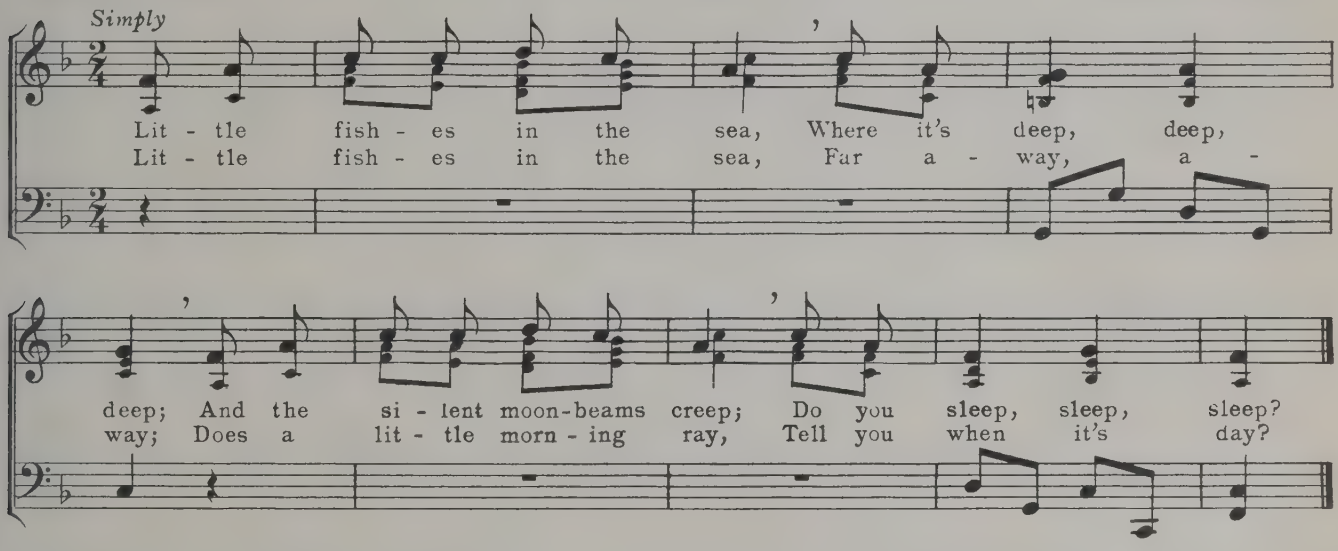




Little Fishes

LINN MOORE MILLER

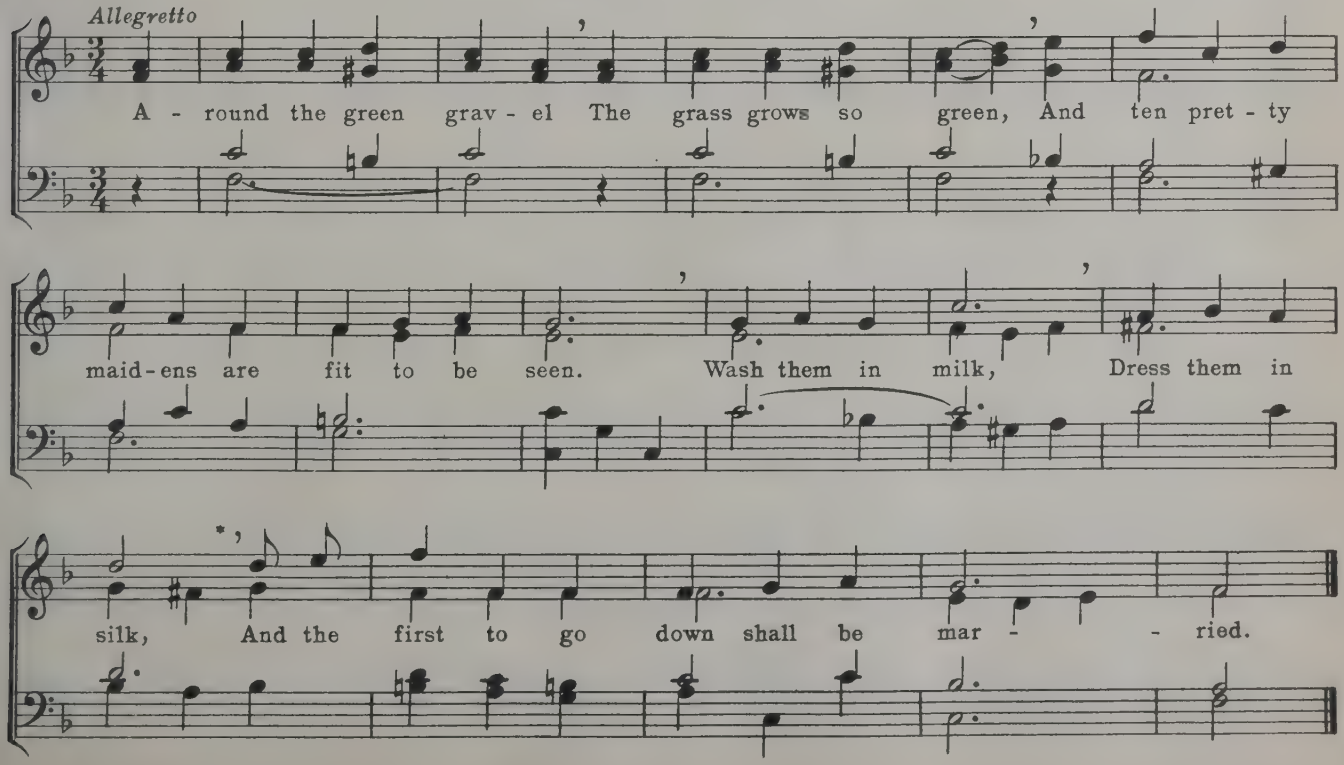
LINN MOORE MILLER



Ten Pretty Maidens

TRADITIONAL

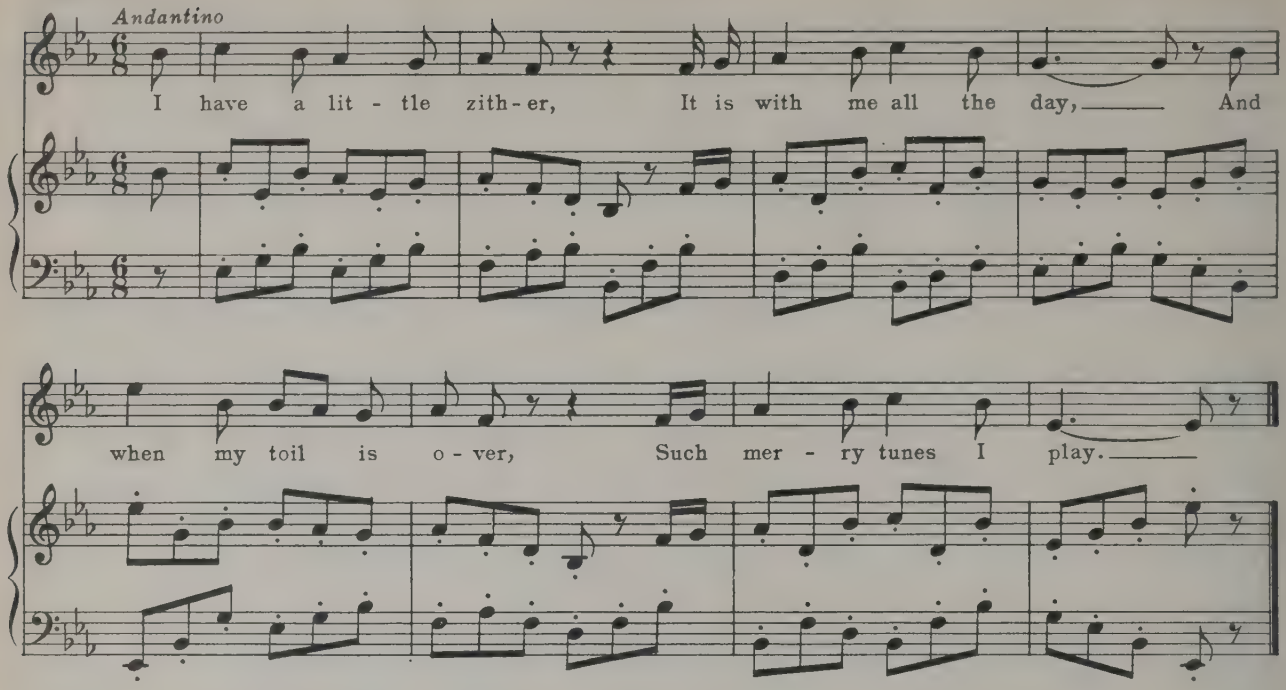
W. OTTO MIESSNER



* This is a circle game with all players squatting down at the last phrase.

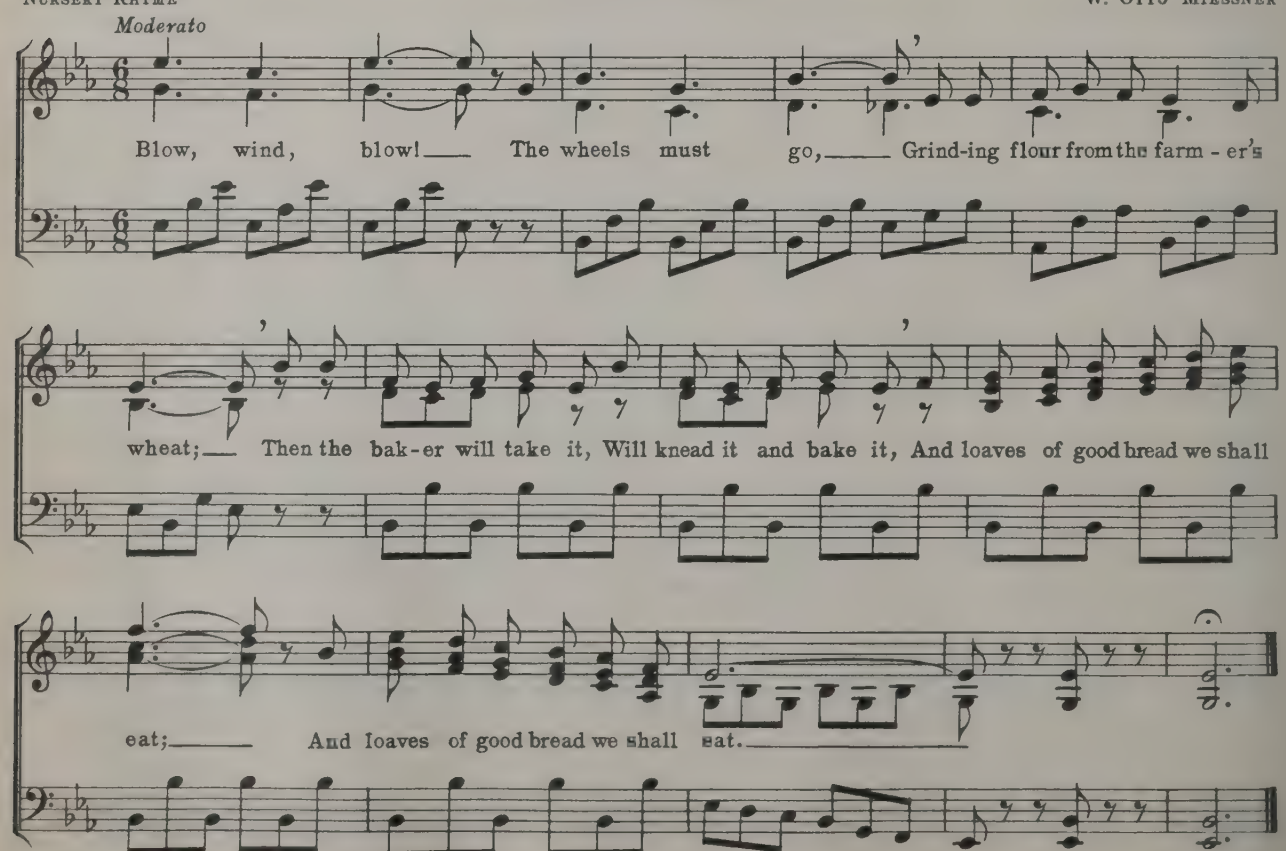
My Zither

CAROL POWELL — OLD ITALIAN SONG



The Wind Mill

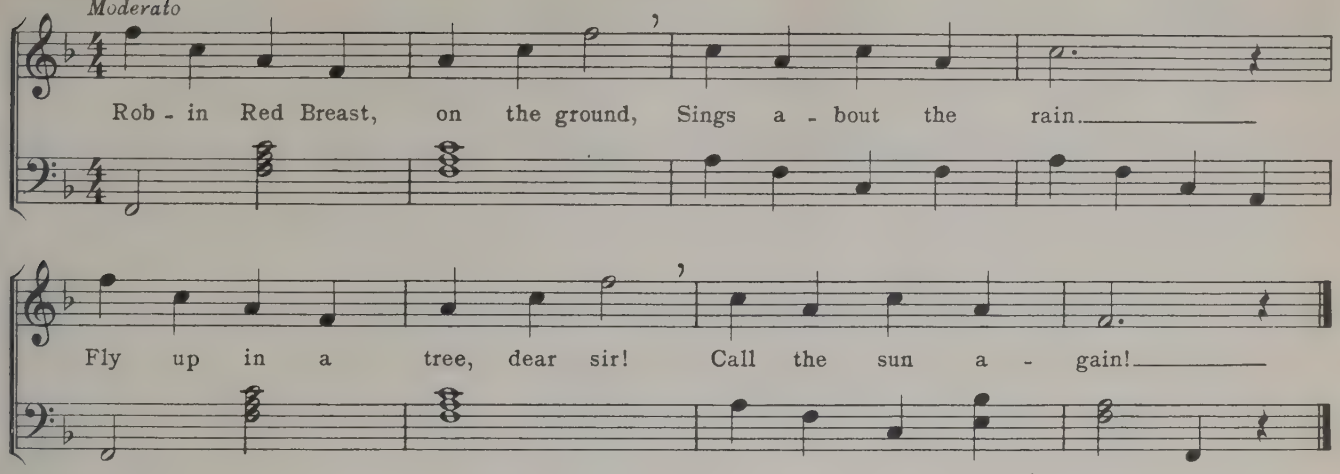
NURSERY RHYME — W. OTTO MIESSNER



Robin

ANONYMOUS — MABEL E. BRAY

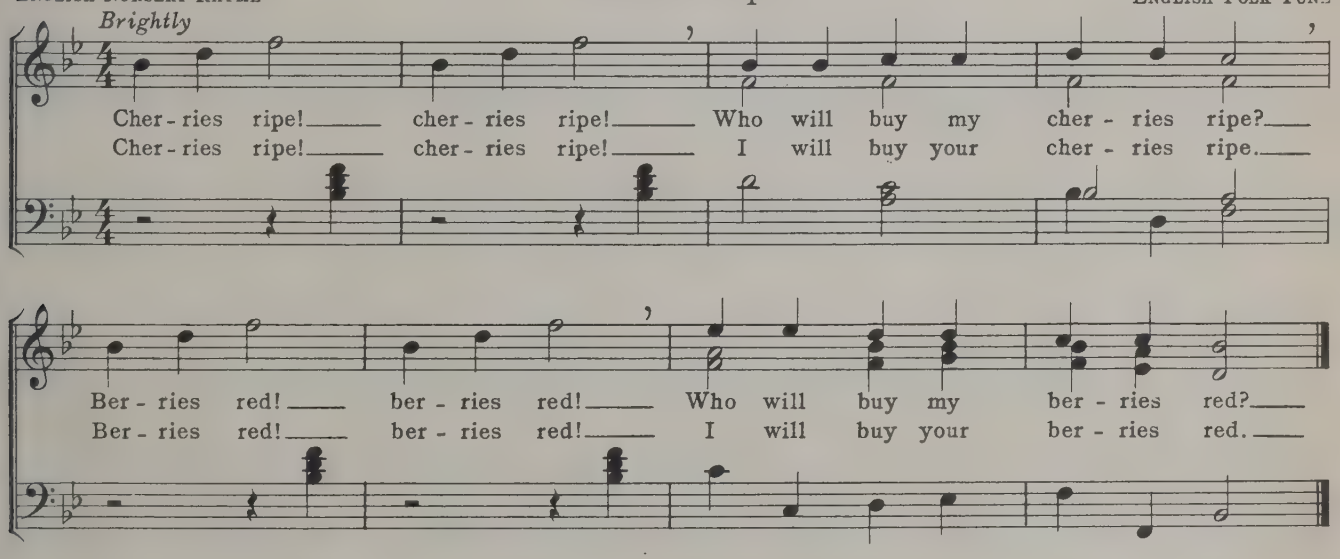
Moderato



Cherries Ripe

ENGLISH NURSERY RHYME — ENGLISH FOLK TUNE

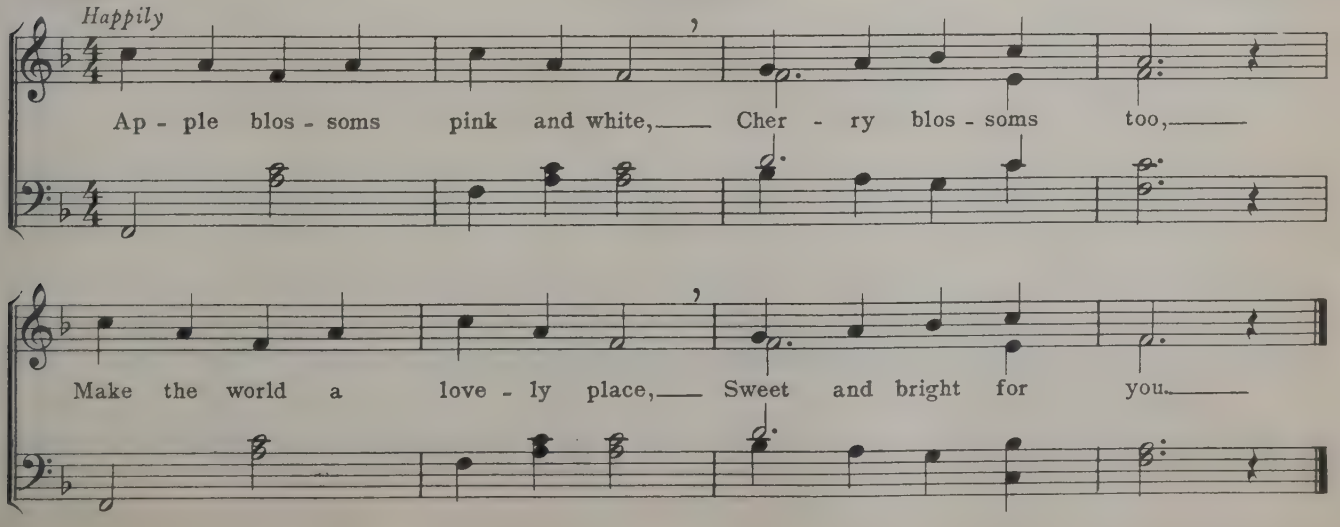
Brightly



Blossoms

ANONYMOUS — MABEL E. BRAY

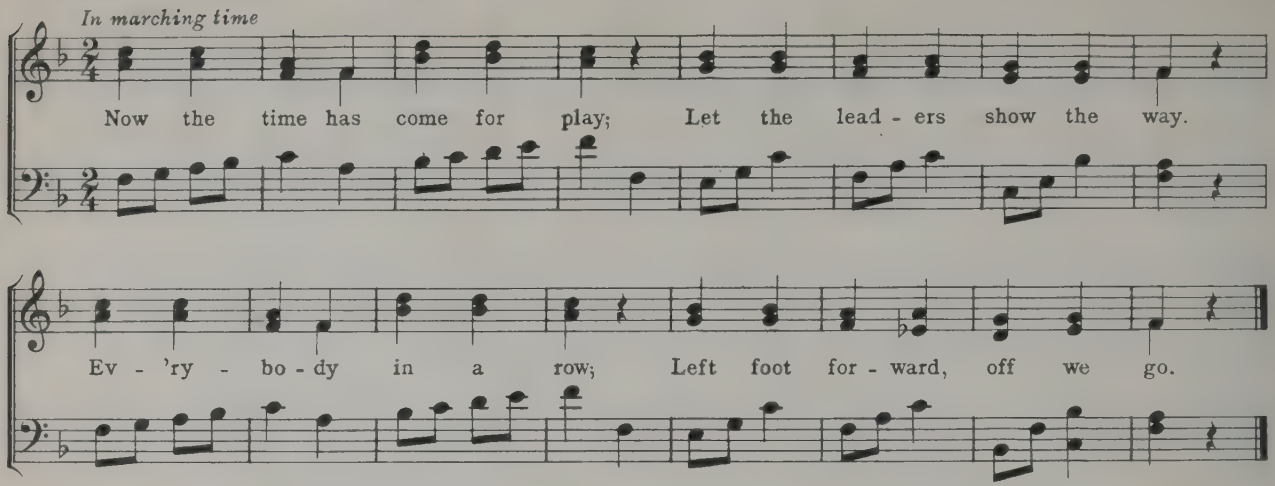
Happily



Now the Time Has Come For Play

OLD RHYME — GERMAN FOLK SONG

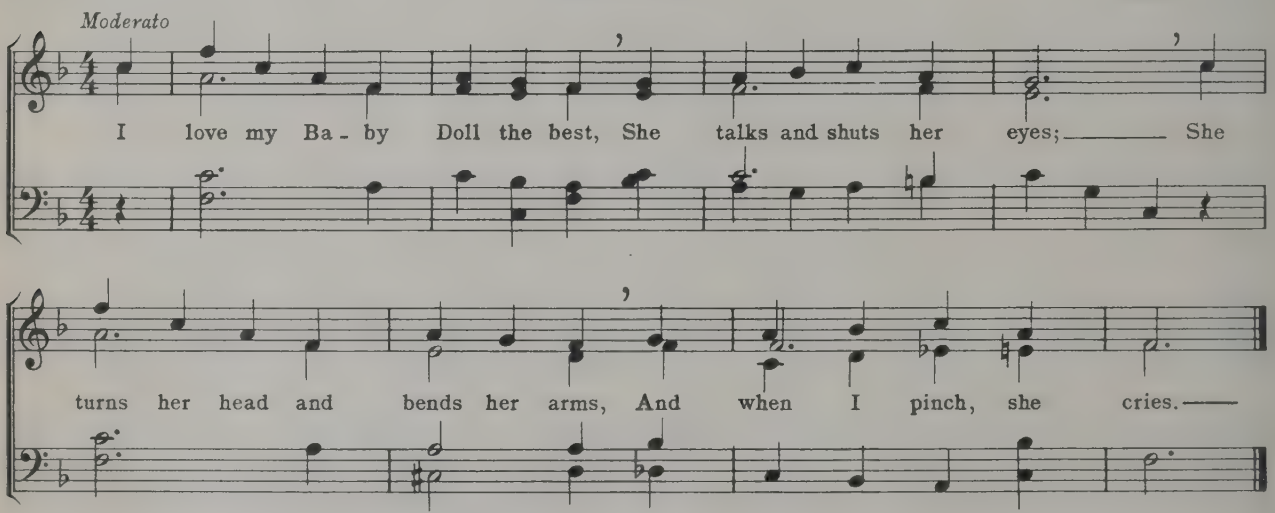
In marching time



Baby Doll

MABEL E. BRAY — MABEL E. BRAY

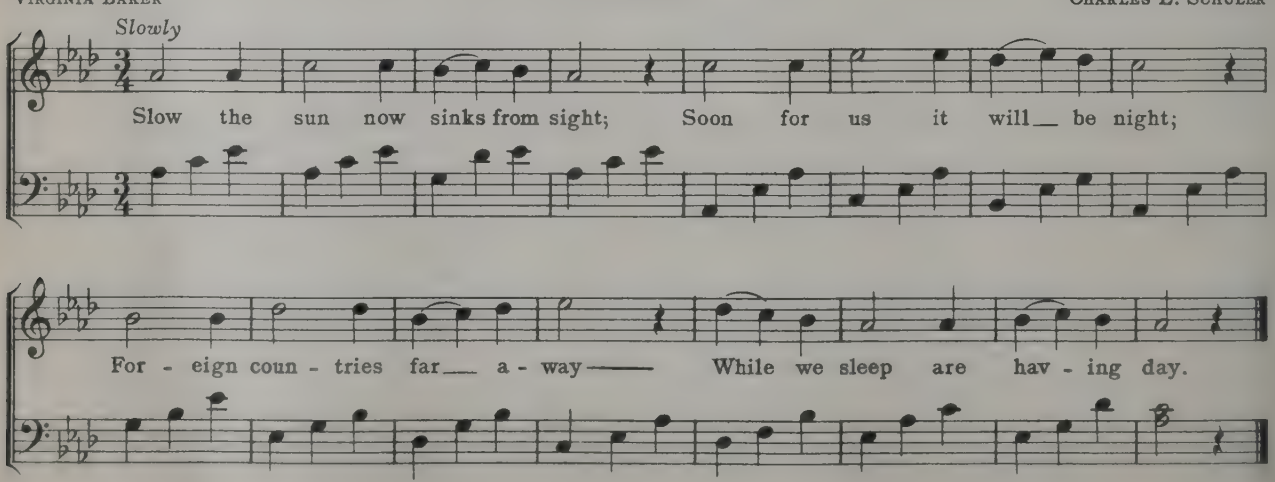
Moderato



Sunset

VIRGINIA BAKER — CHARLES L. SCHULER

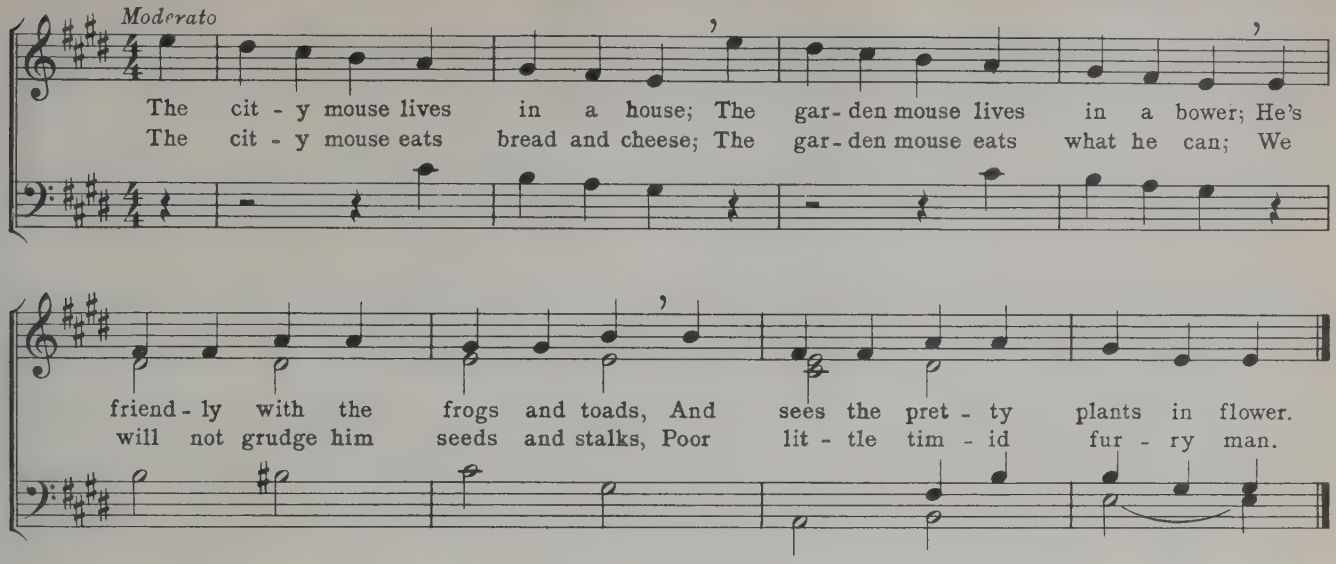
Slowly



Mouse Cousins

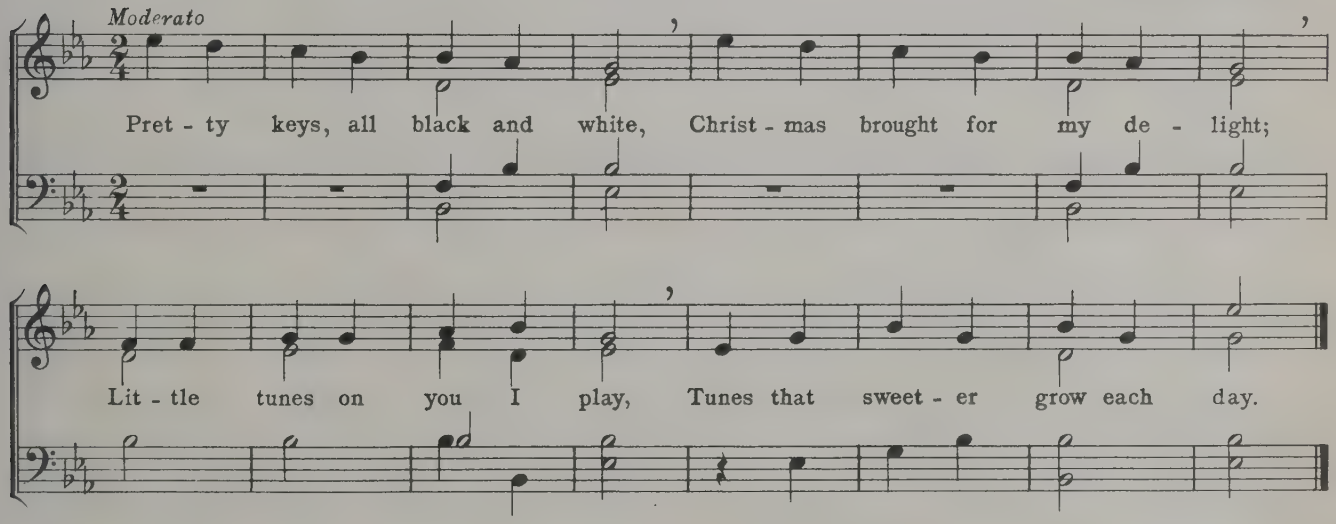
CHRISTINA ROSSETTI

THE MODERN MUSIC SERIES



Polly's Piano

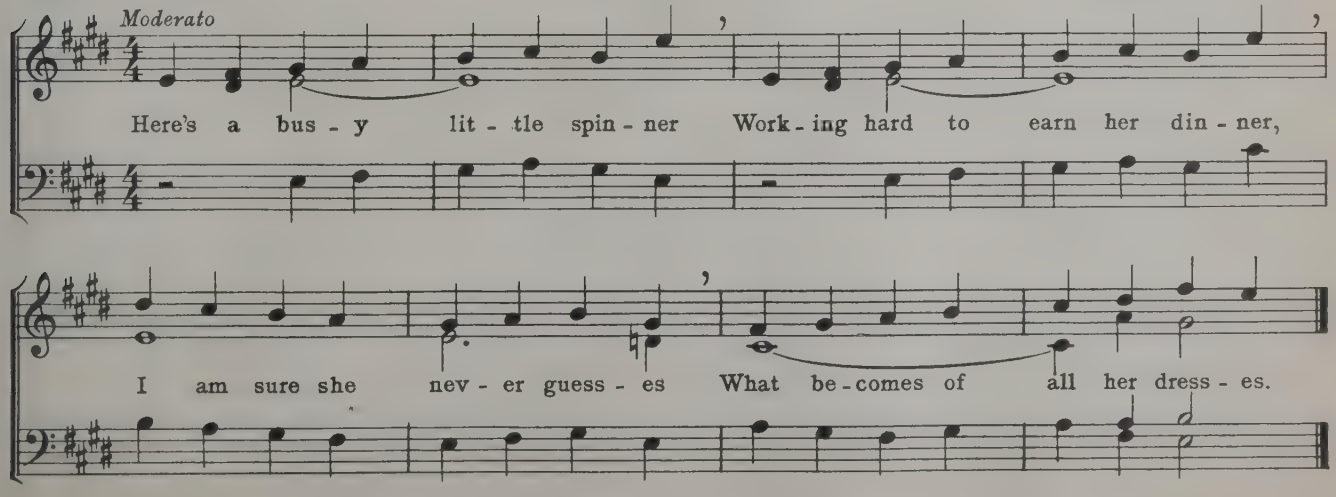
THE MODERN MUSIC SERIES



The Silk Worm

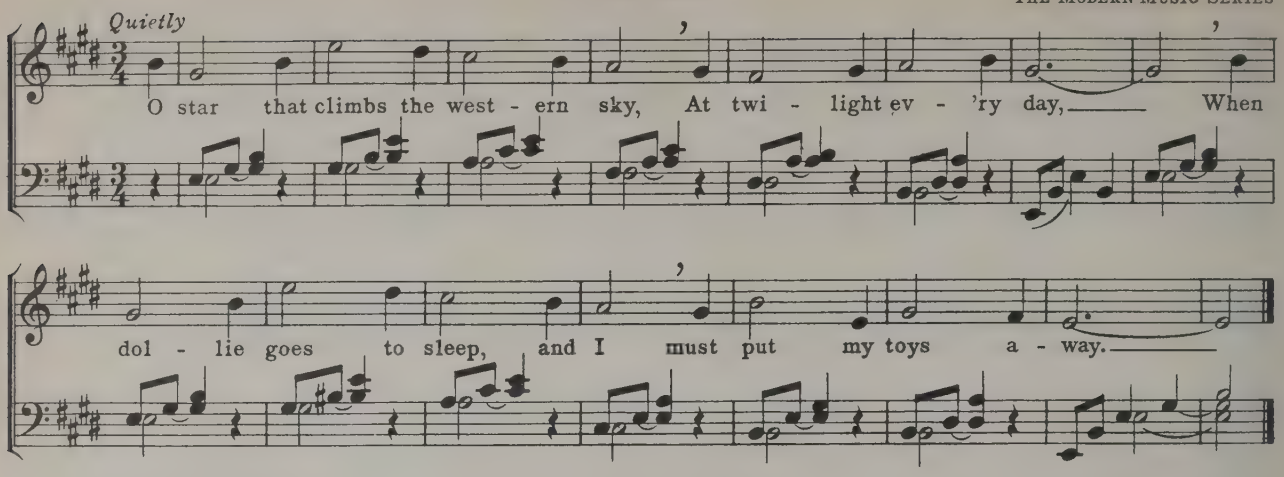
REBECCA B. FORESMAN

THE MODERN MUSIC SERIES



The Star

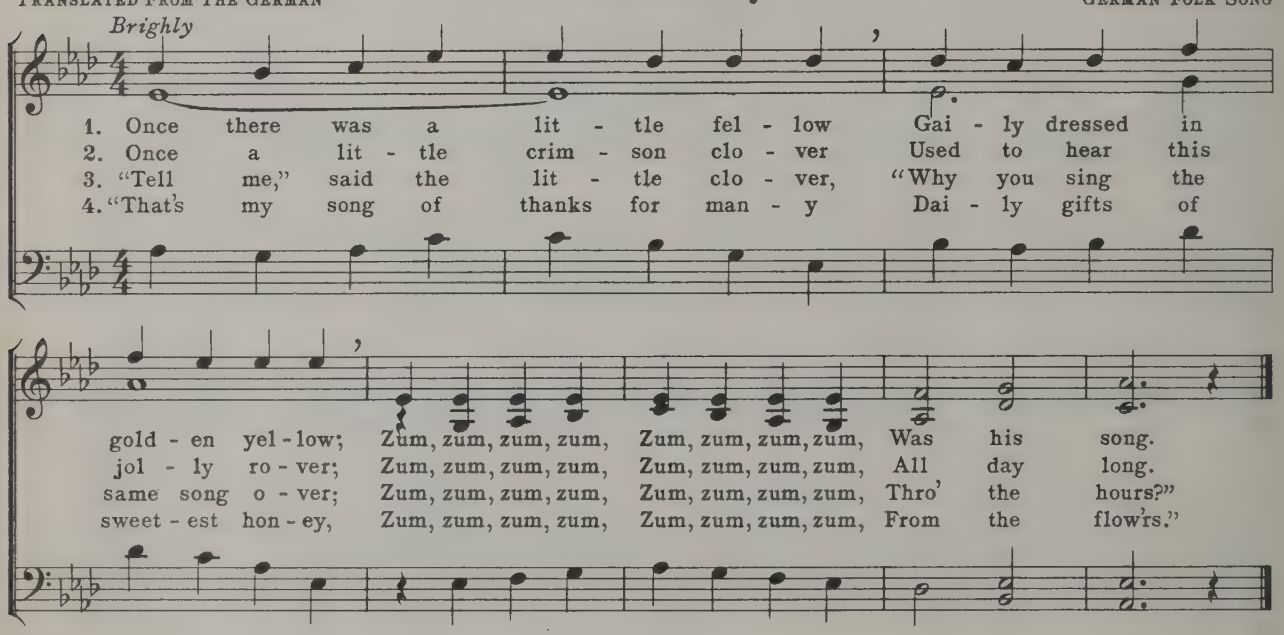
THE MODERN MUSIC SERIES



The Reason Why

TRANSLATED FROM THE GERMAN

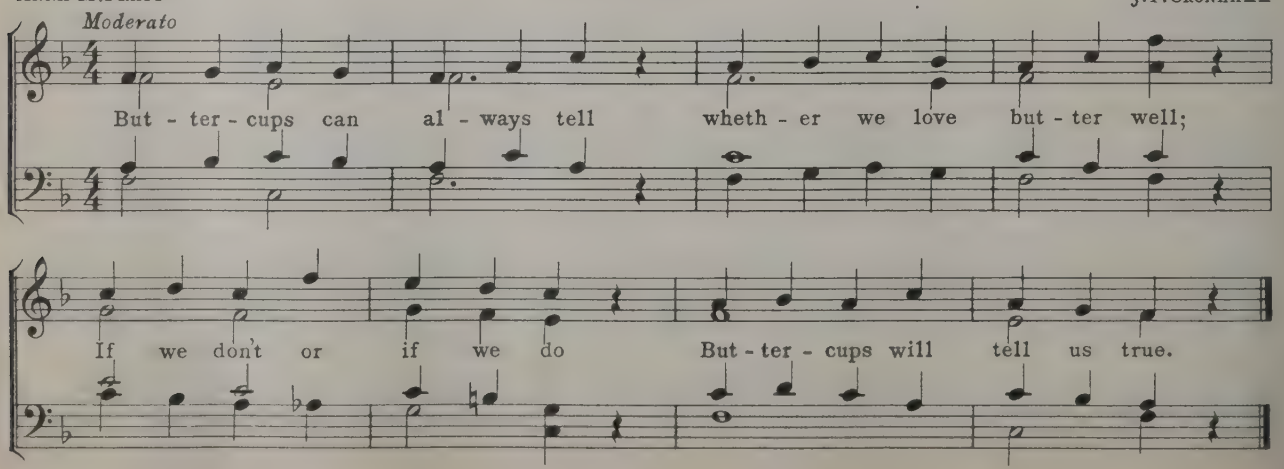
GERMAN FOLK SONG



Buttercups

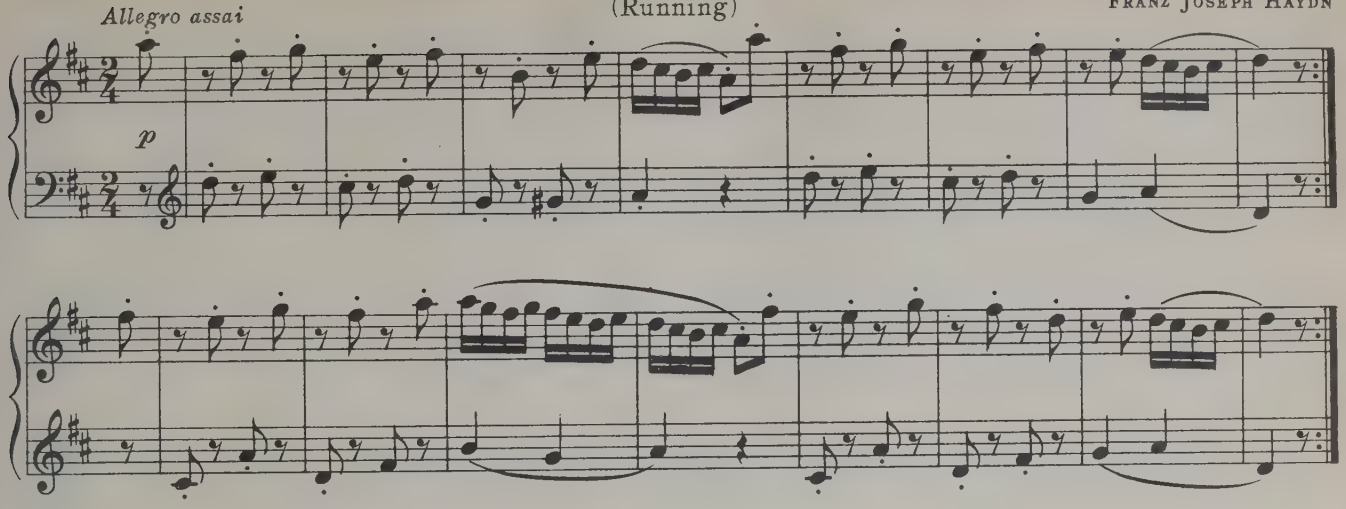
ANNA M. PRATT

J. P. CRONHAMM



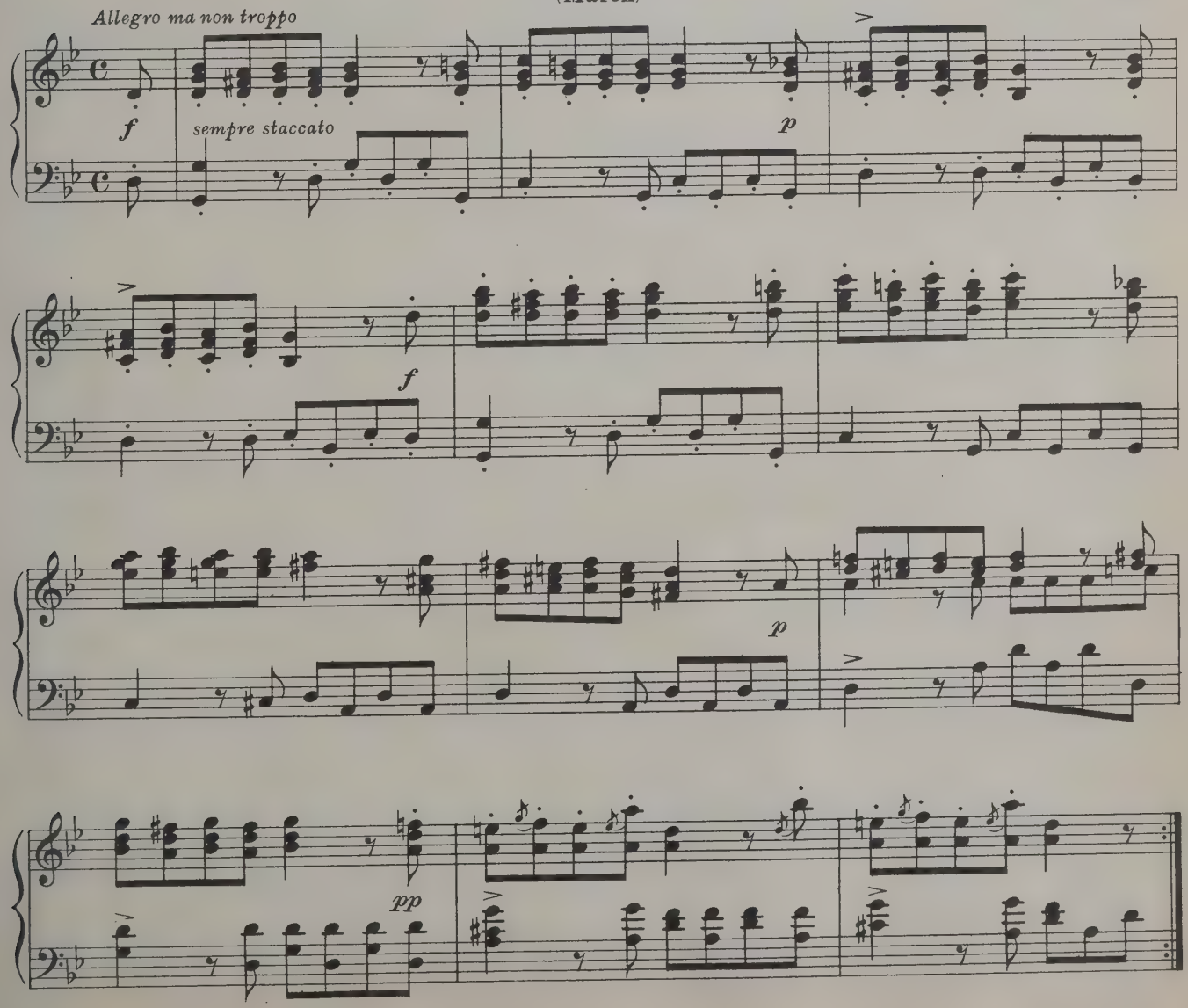
Sonata in D
(Running)

FRANZ JOSEPH HAYDN



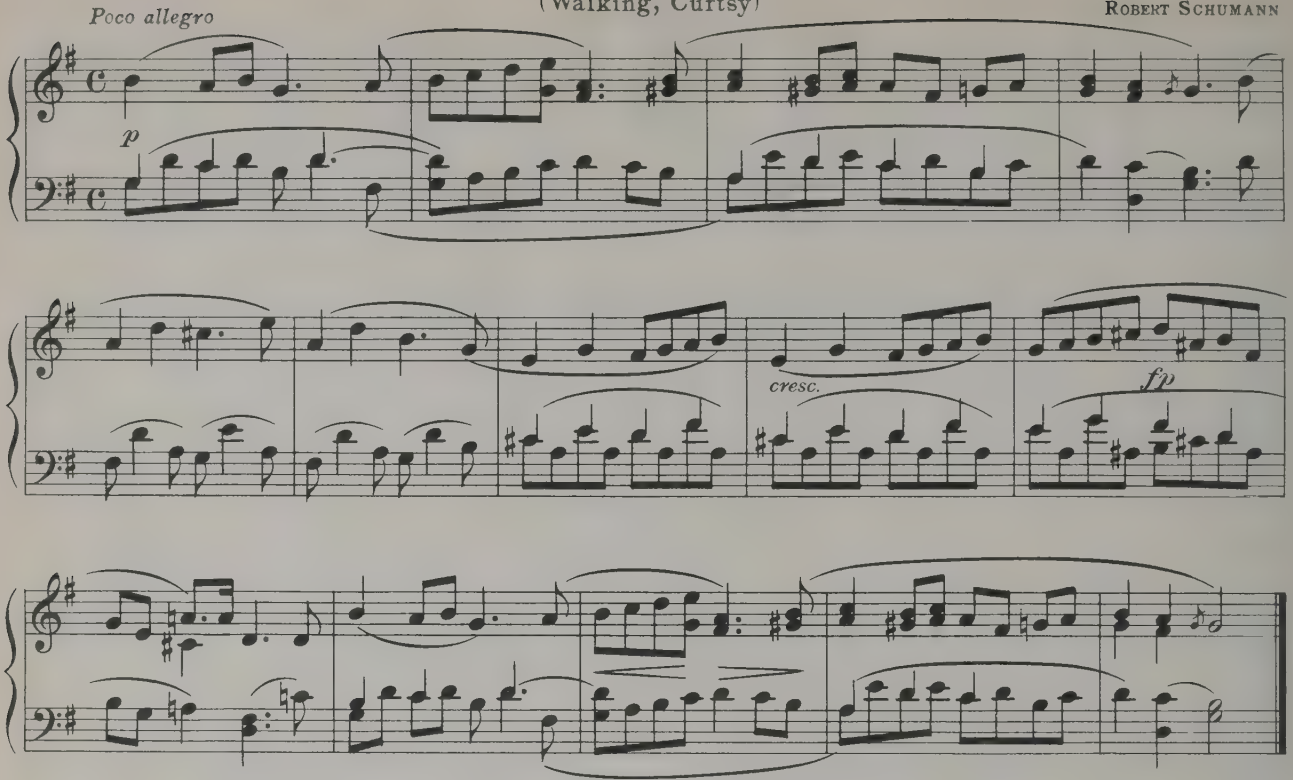
Marche Heroique
(March)

FRANZ SCHUBERT



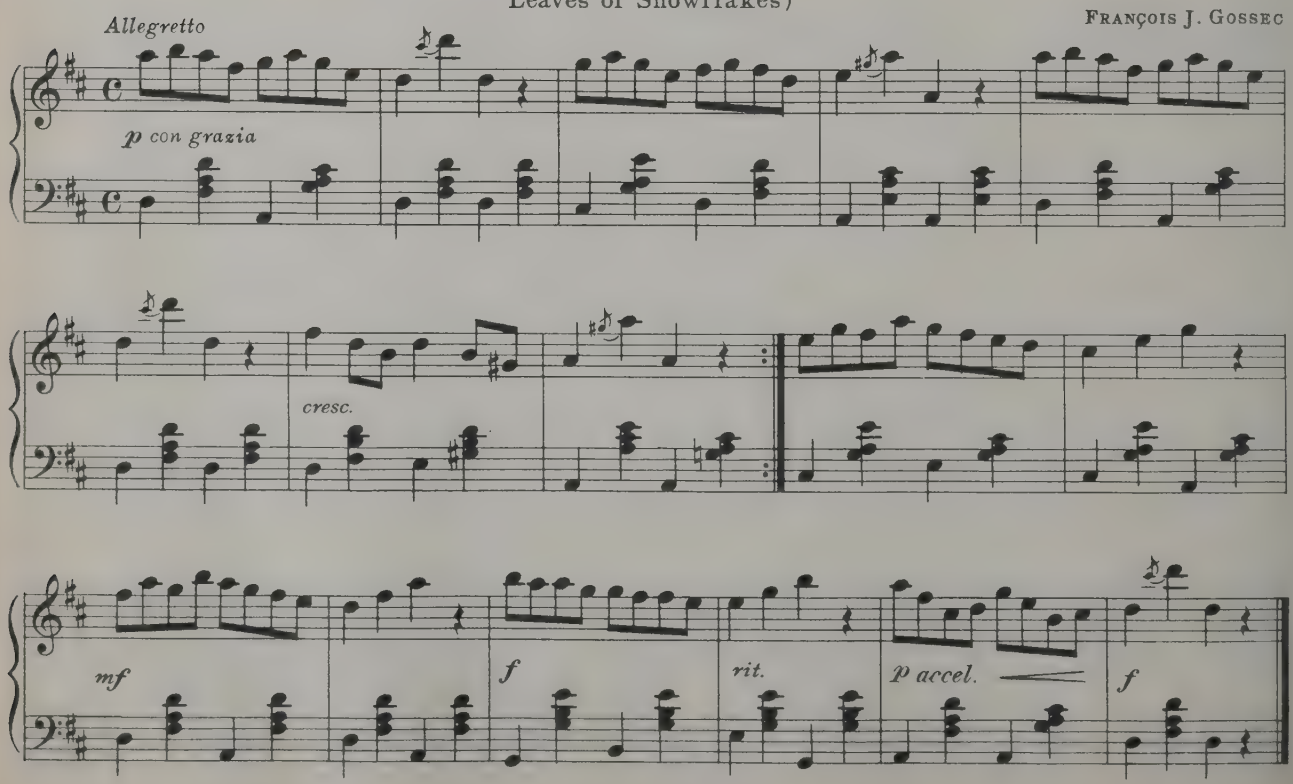
Sonatina
(Walking, Curtsy)

ROBERT SCHUMANN



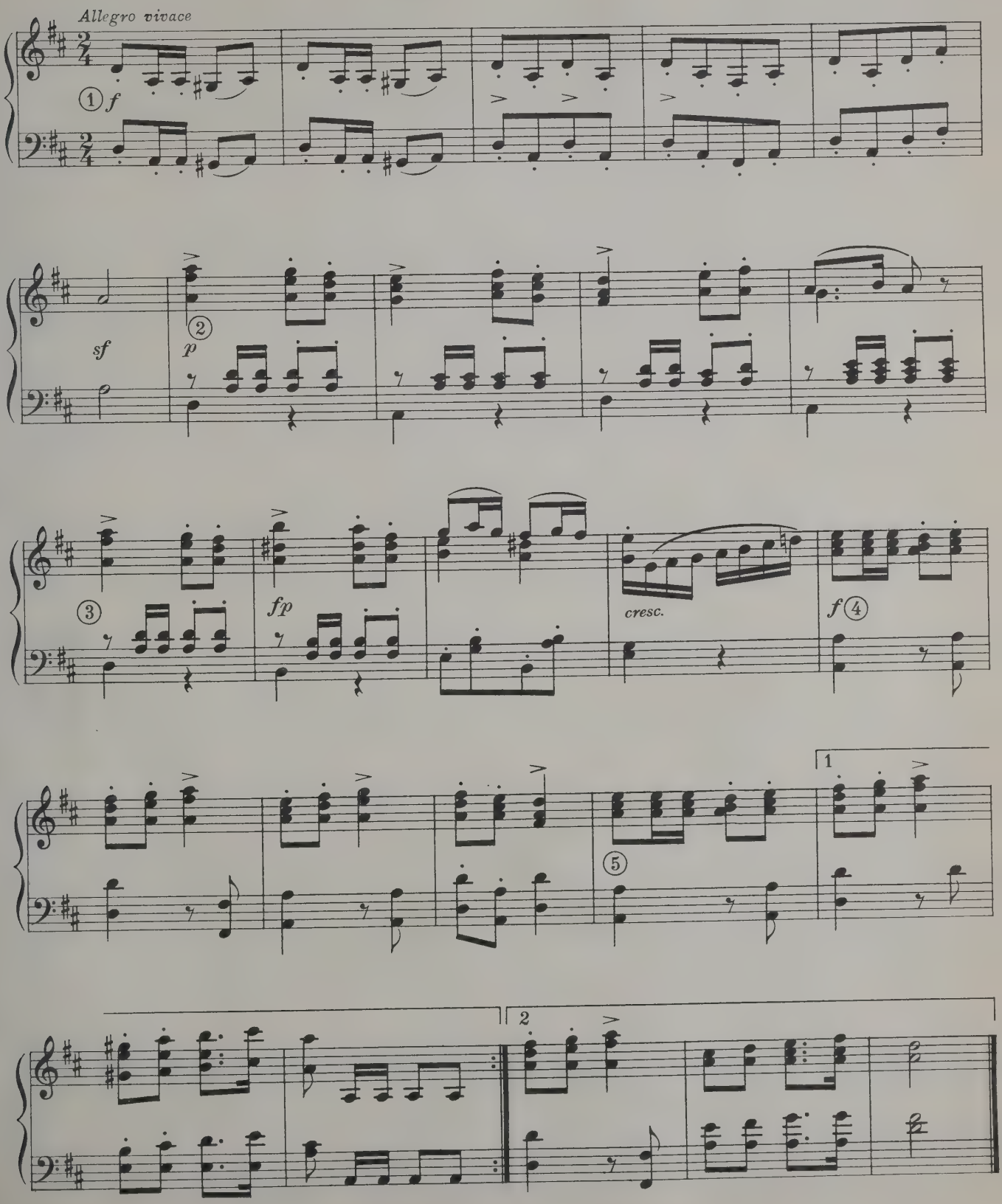
Gavotte
(Running, Whirling
Leaves or Snowflakes)

FRANÇOIS J. GOSSEC



Military March

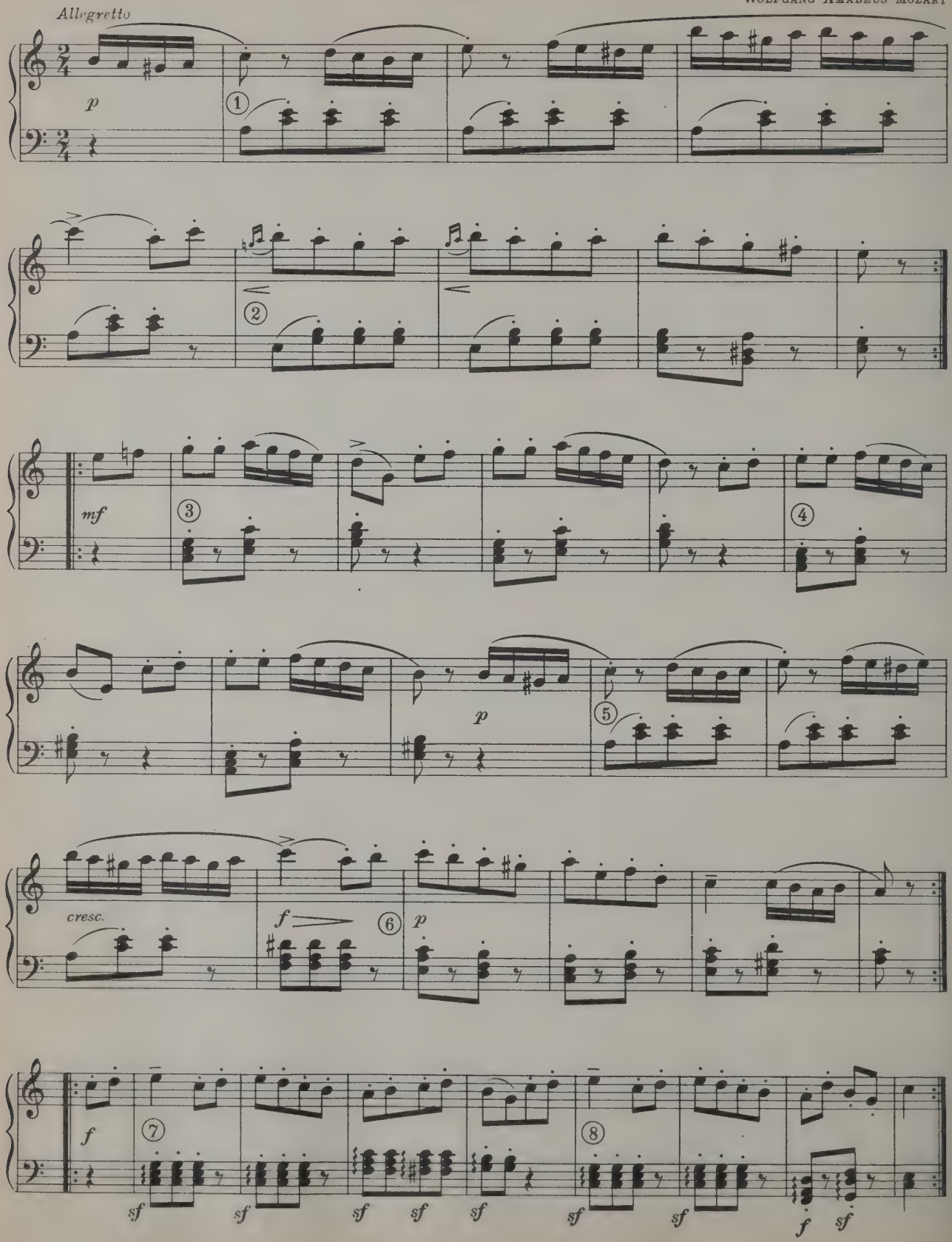
FRANZ SCHUBERT



Turkish March

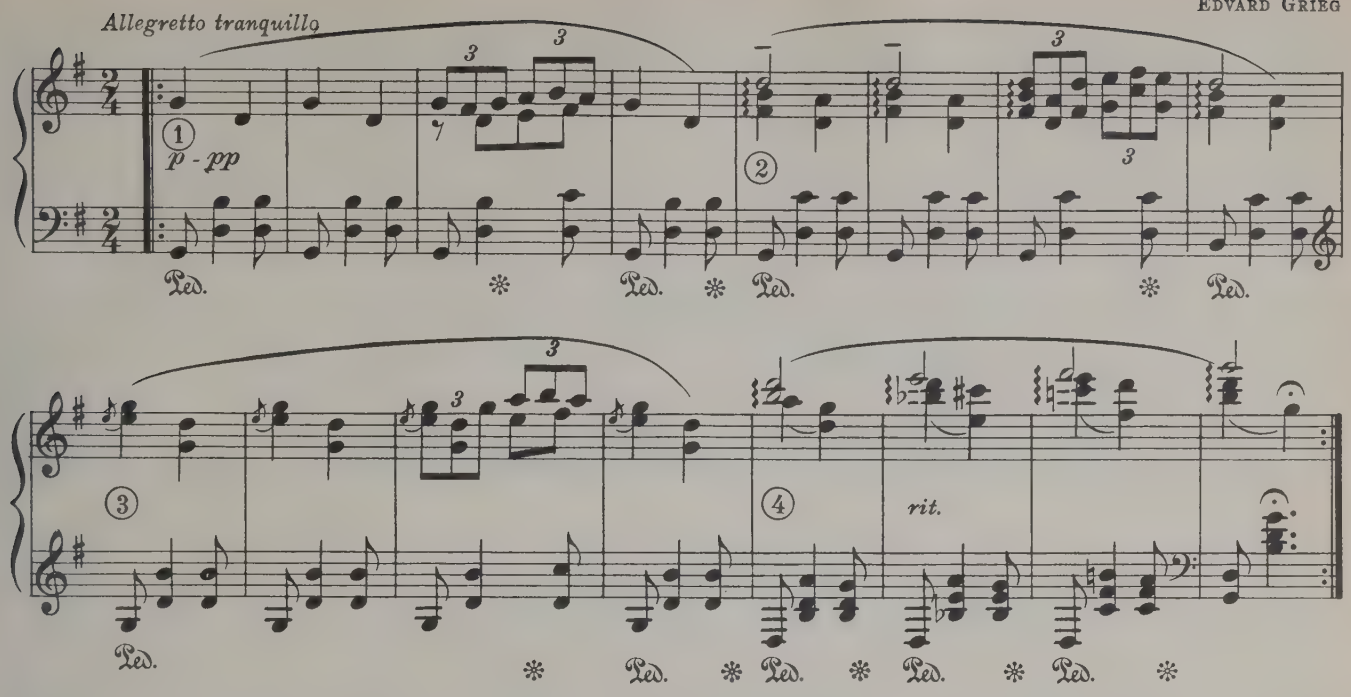
From the Sonata in A Major

WOLFGANG AMADEUS MOZART



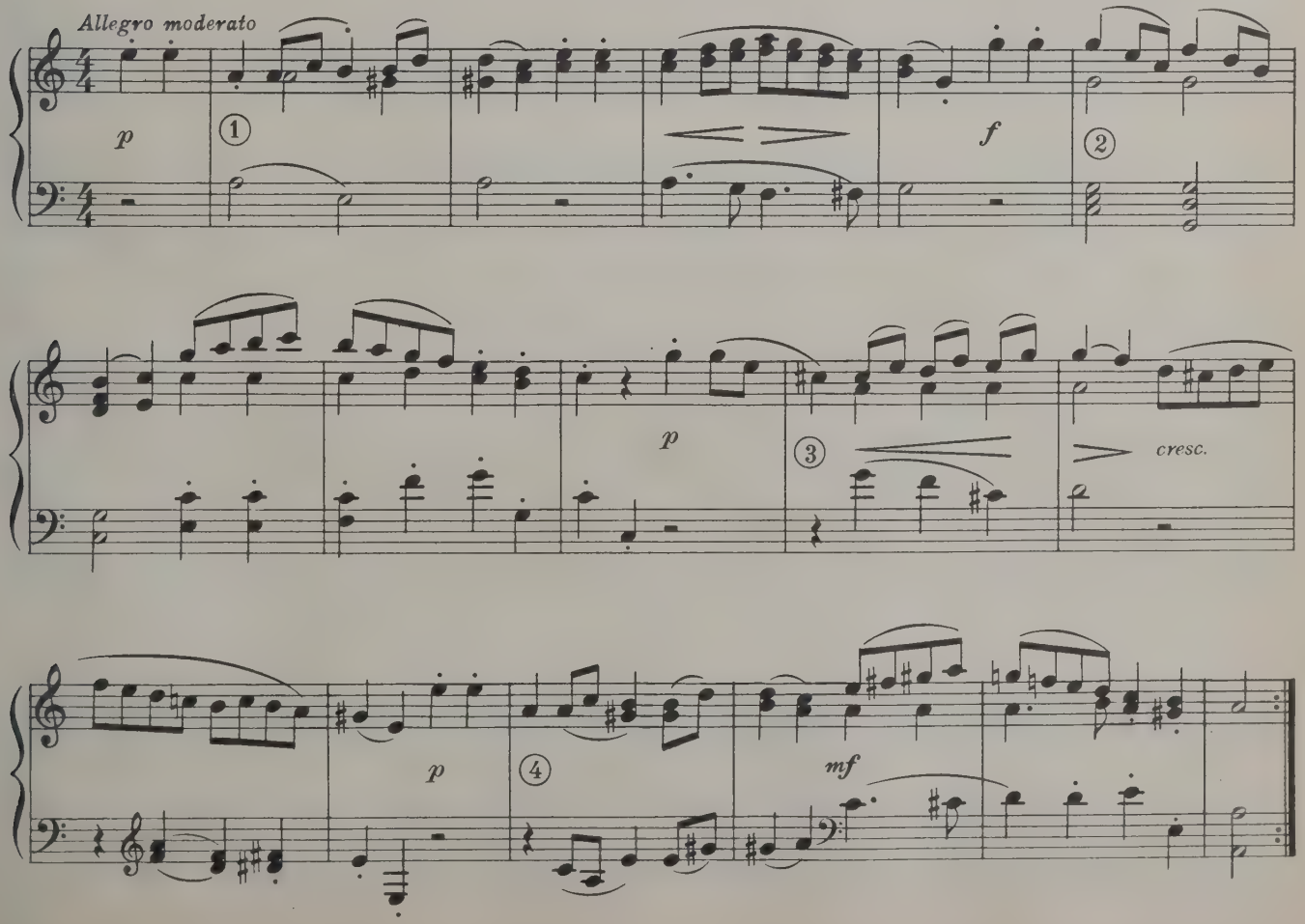
Cradle Song

EDVARD GRIEG



Gavotte

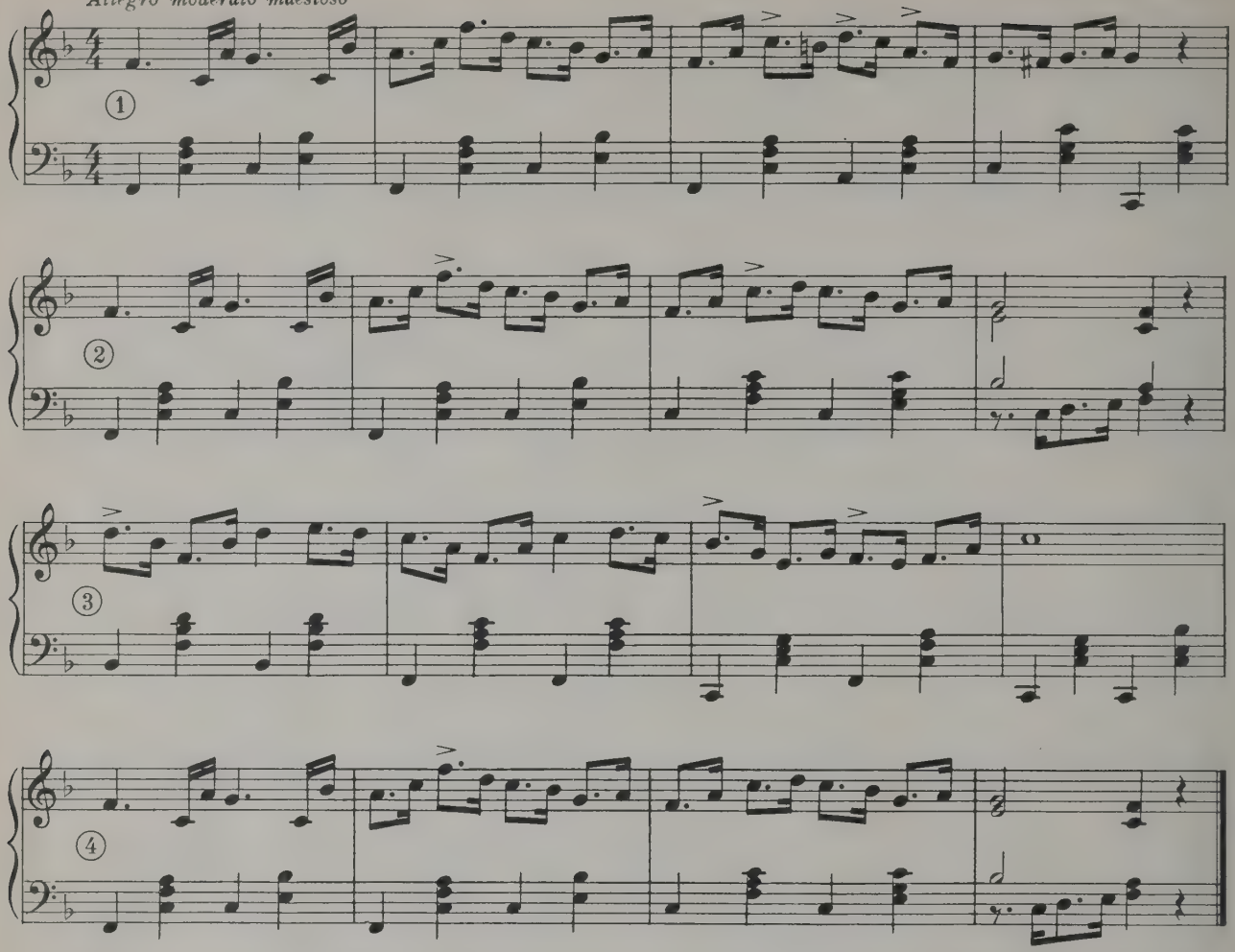
CHRISTOPH W. VON GLUCK
From the Ballet "Don Juan"



Soldiers' Chorus

GIUSEPPE VERDI
From "Il Trovatore"

Allegro moderato maestoso

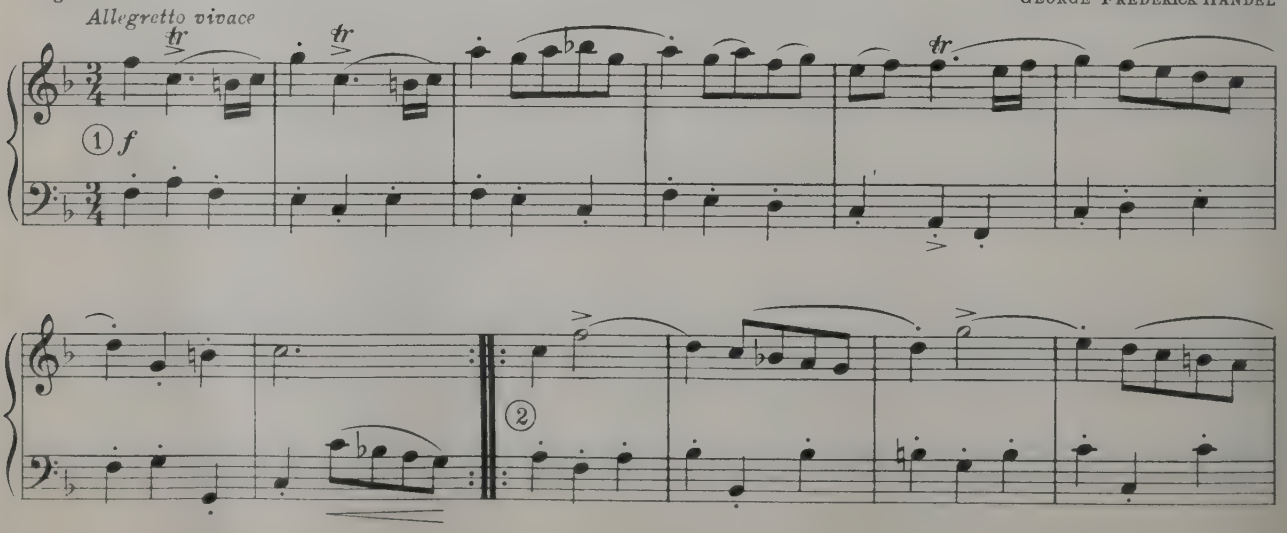


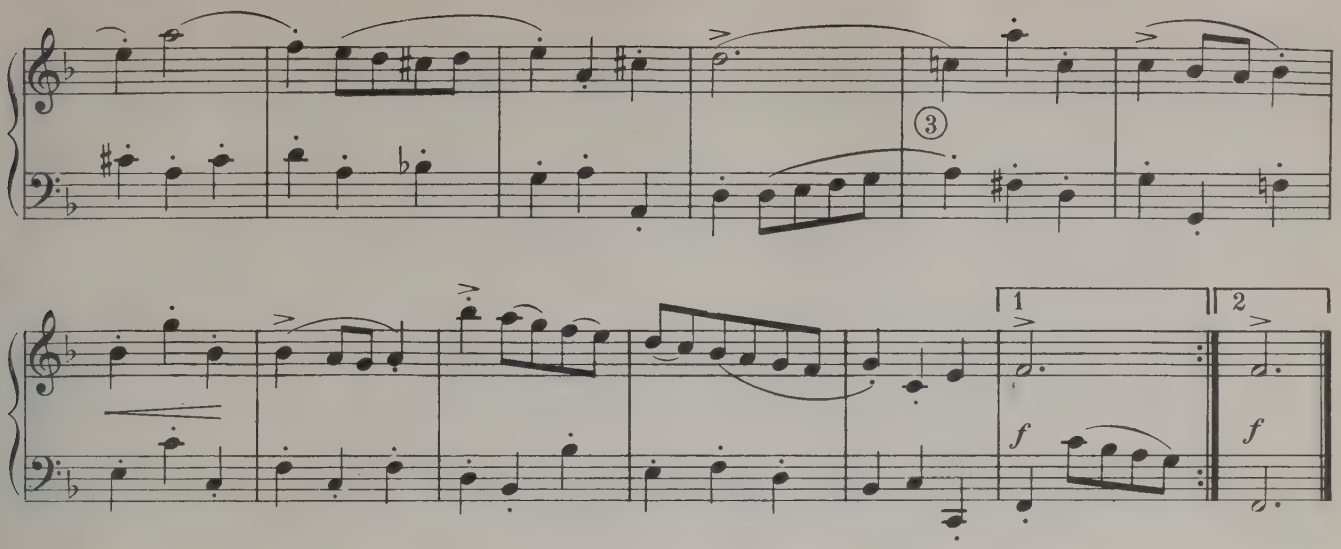
Minuetto

GEORGE FREDERICK HANDEL

Original version

Allegretto vivace

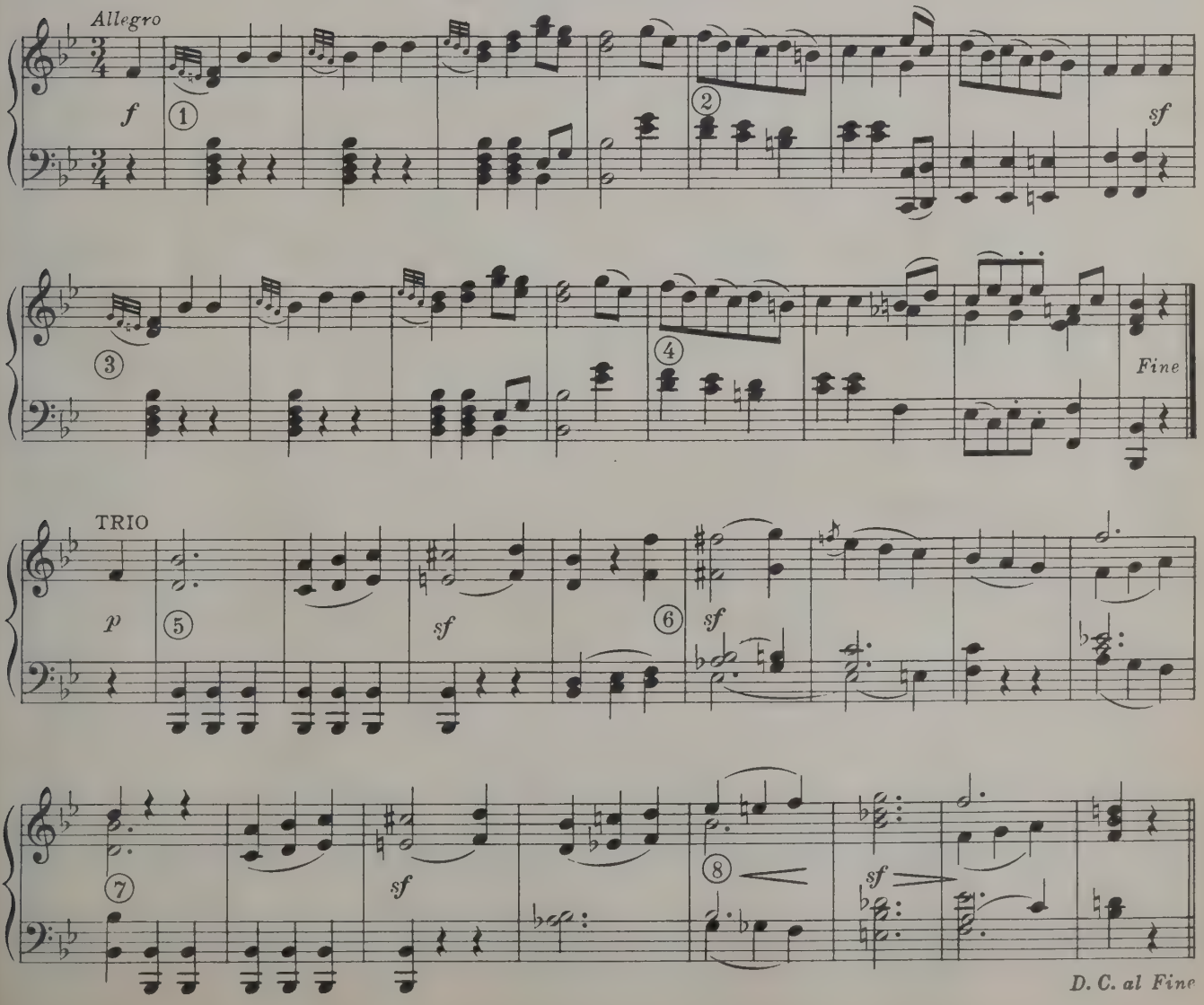




Minuet

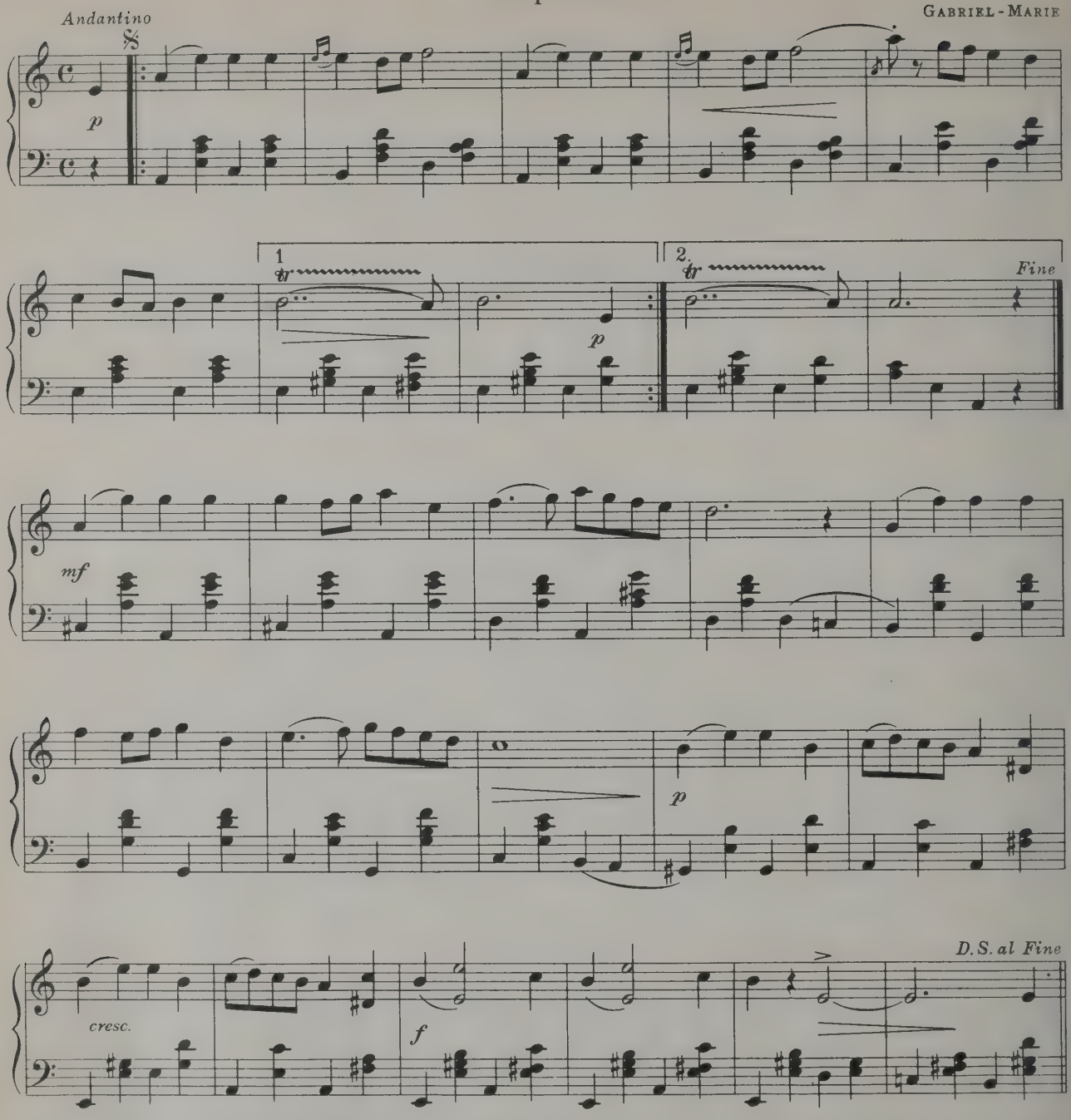
From Symphony in B♭, №12

FRANZ JOSEPH HAYDN



La Cinquantaine

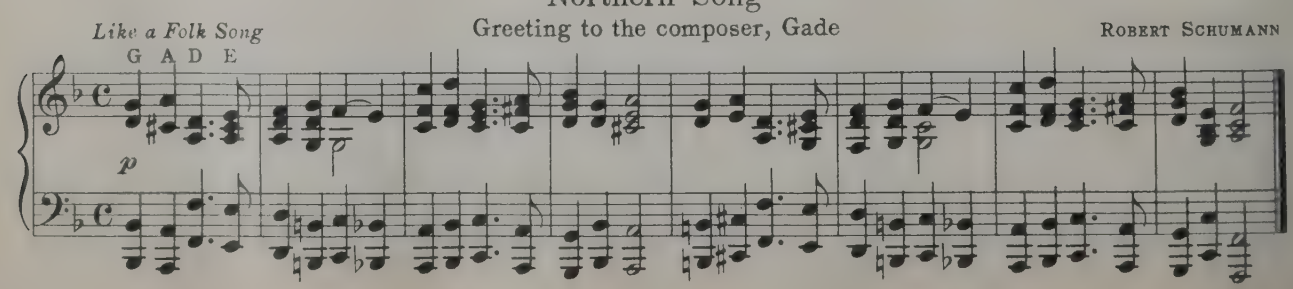
GABRIEL-MARIE



Northern Song

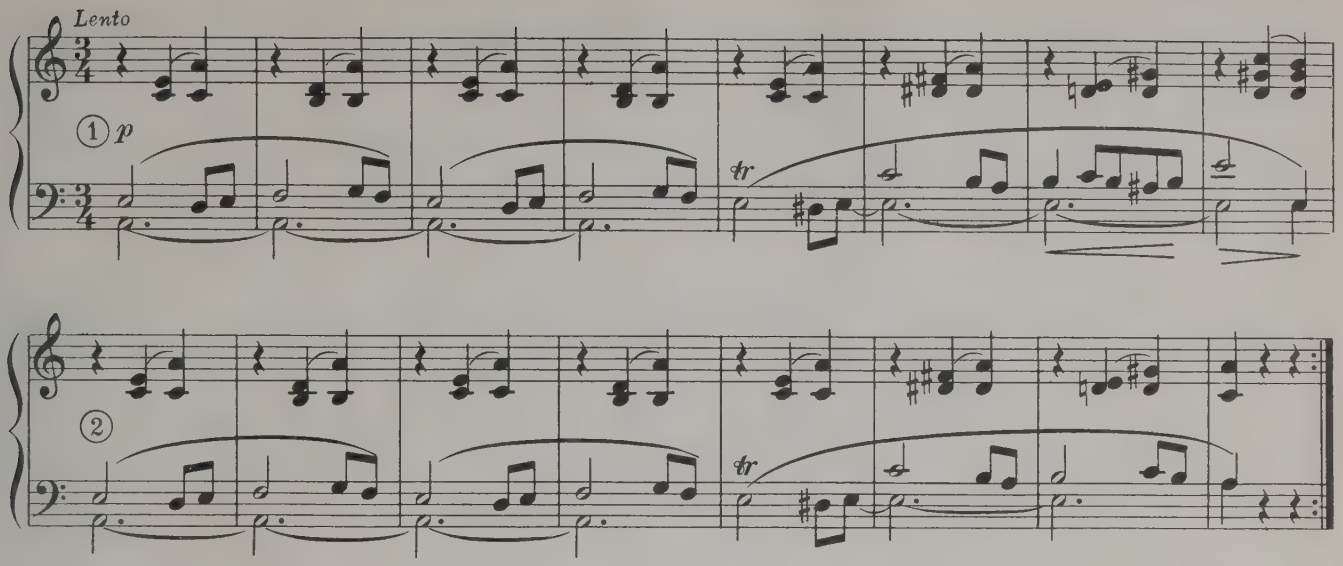
Greeting to the composer, Gade

ROBERT SCHUMANN



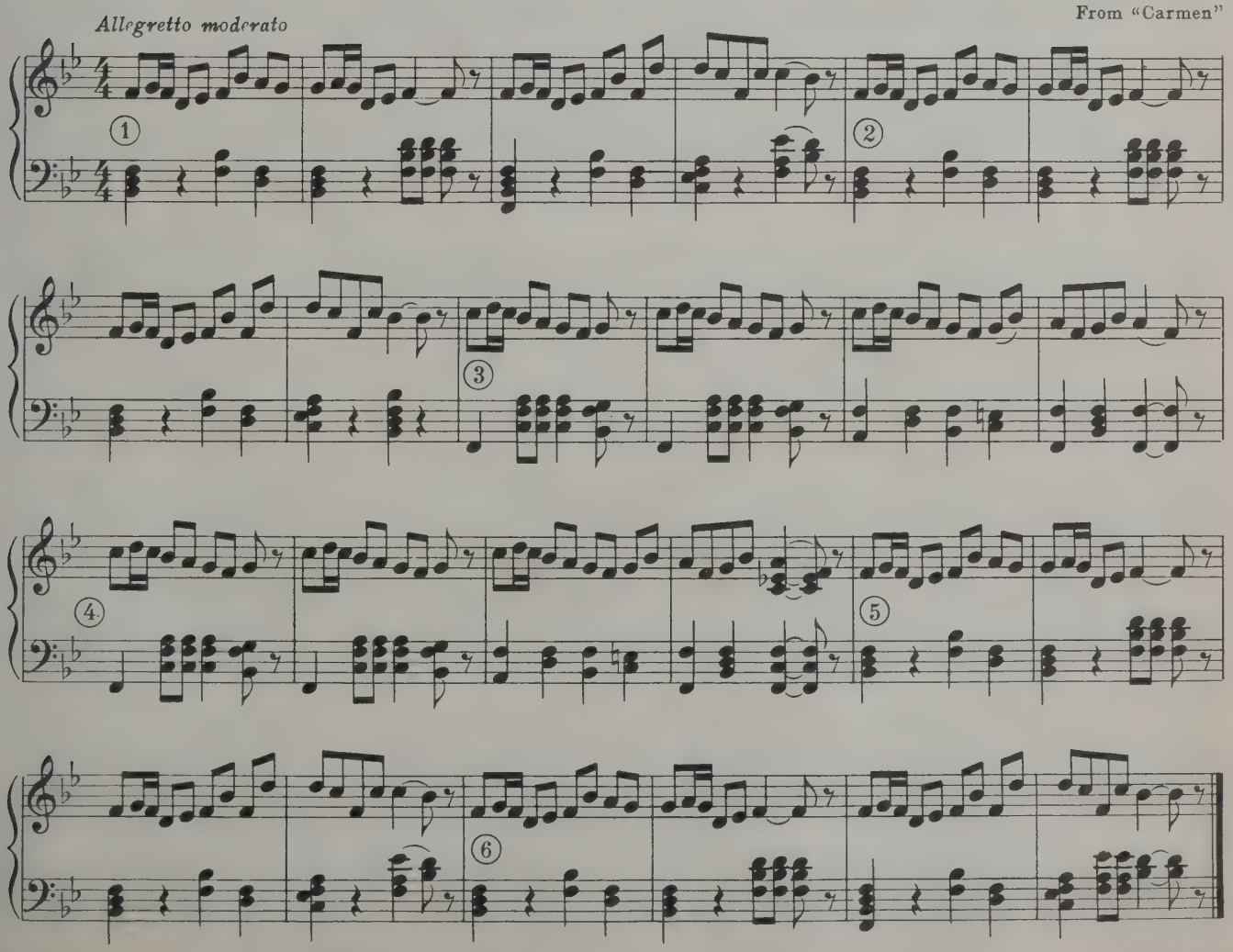
Valse

FREDERIC CHOPIN



Carmen's Castanet Song

GEORGES BIZET
From "Carmen"



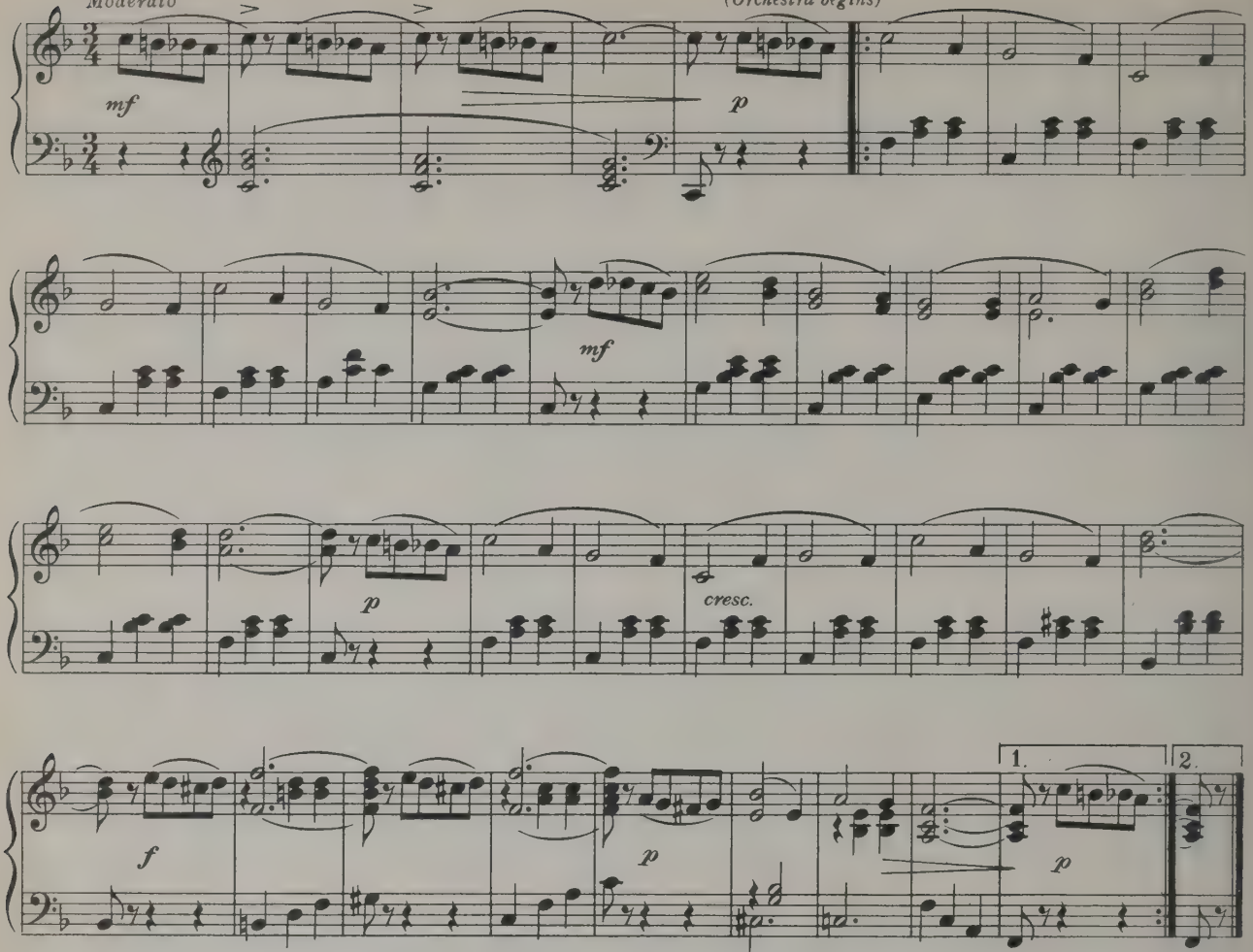
Ciribiribin

Introduction

A. Pestalozza

Moderato

(Orchestra begins)

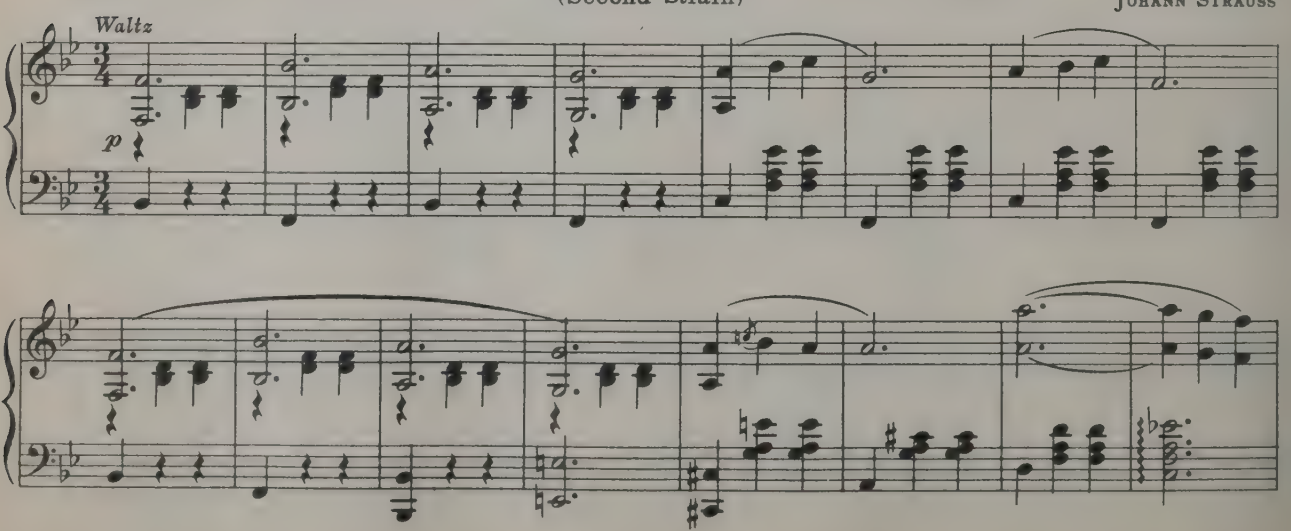


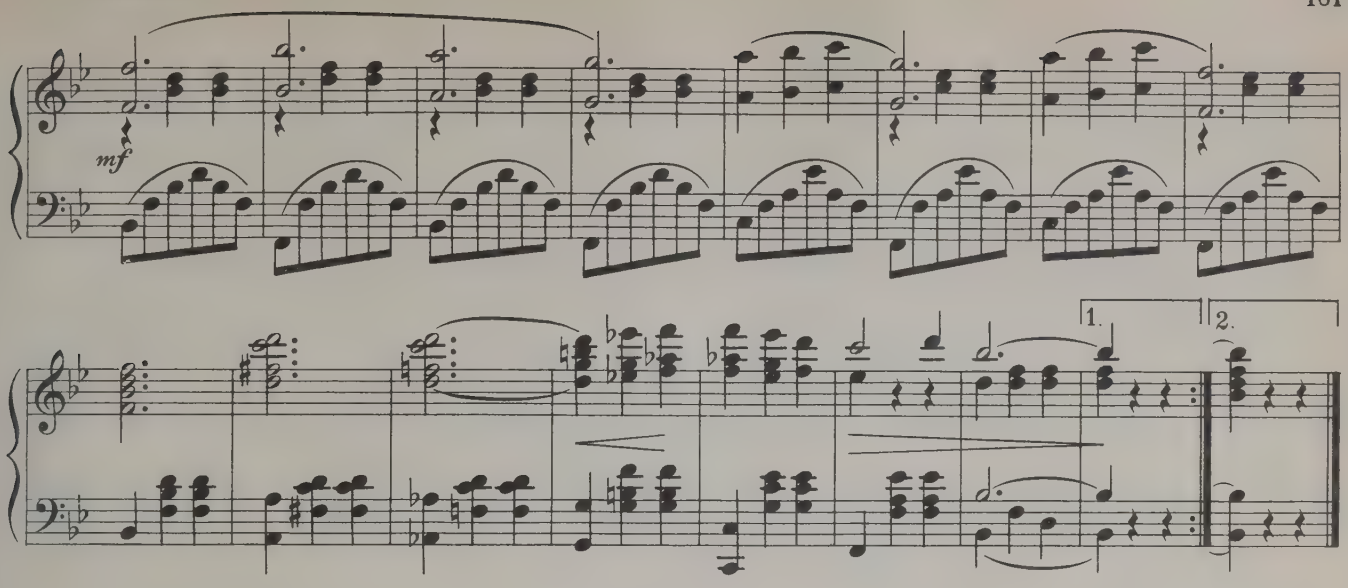
Roses from the South

(Second Strain)

Johann Strauss

Waltz

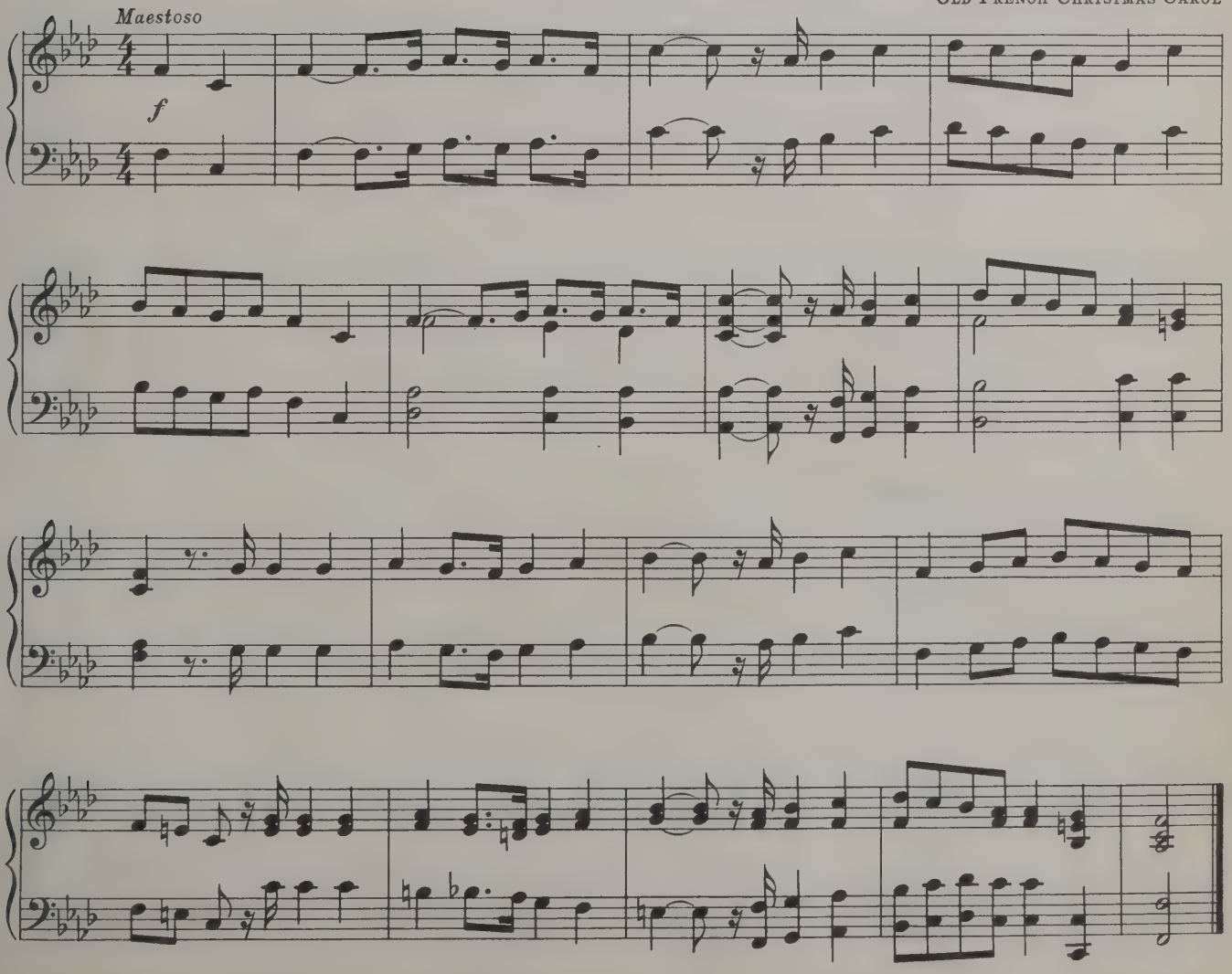




March of The Three Kings

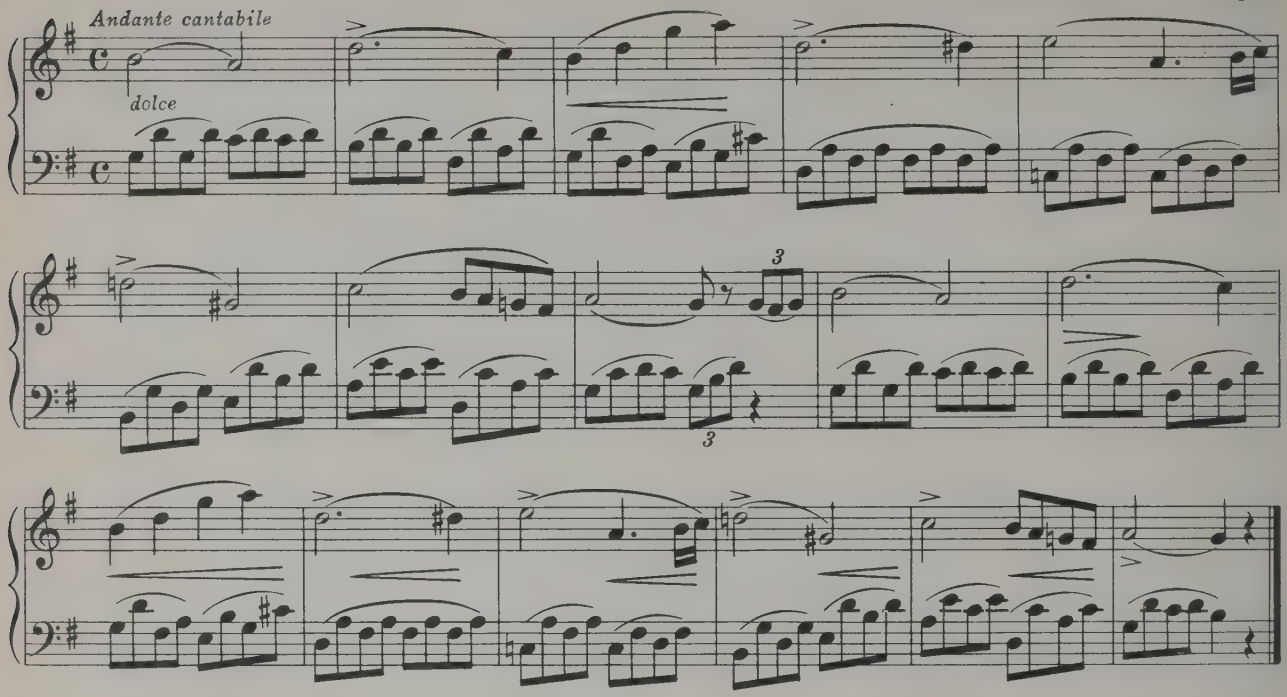
(The Magi)

OLD FRENCH CHRISTMAS CAROL



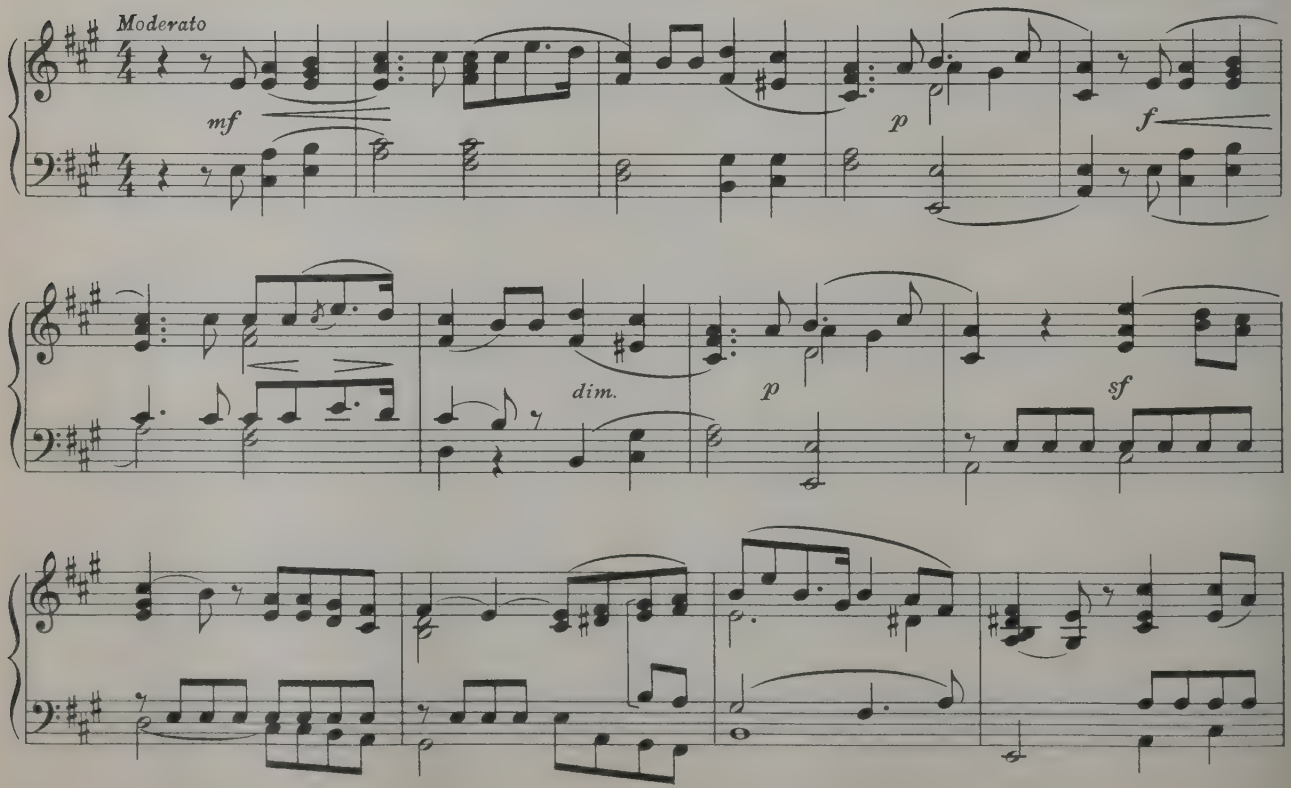
Andante

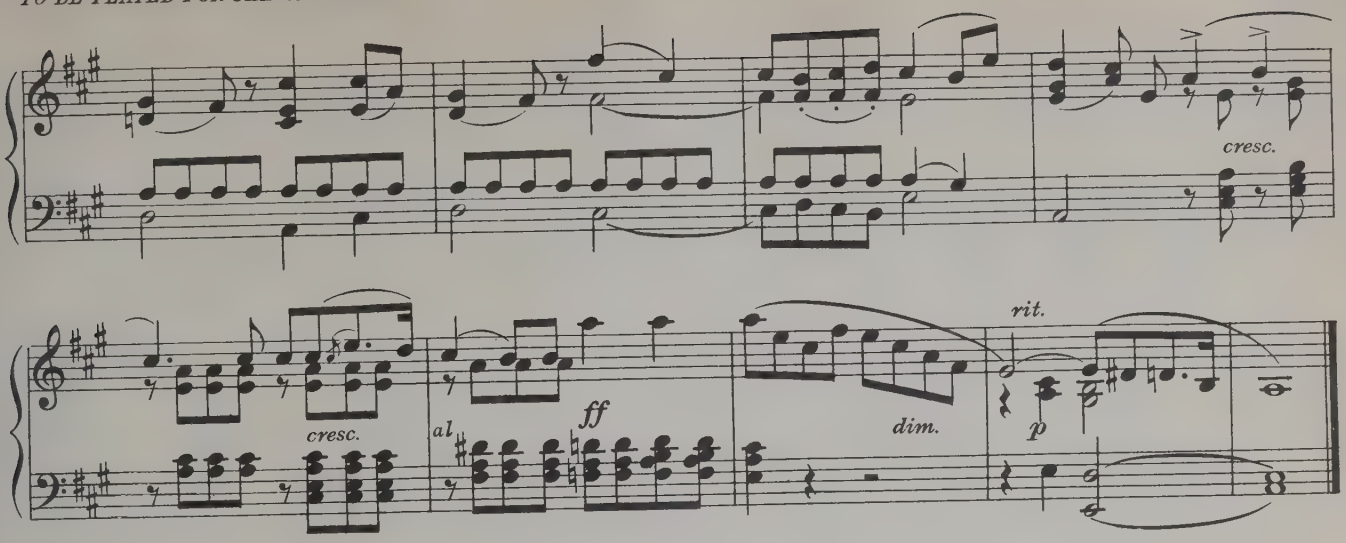
LUDWIG van BEETHOVEN
From the Sonata "Pathétique"



Confidence

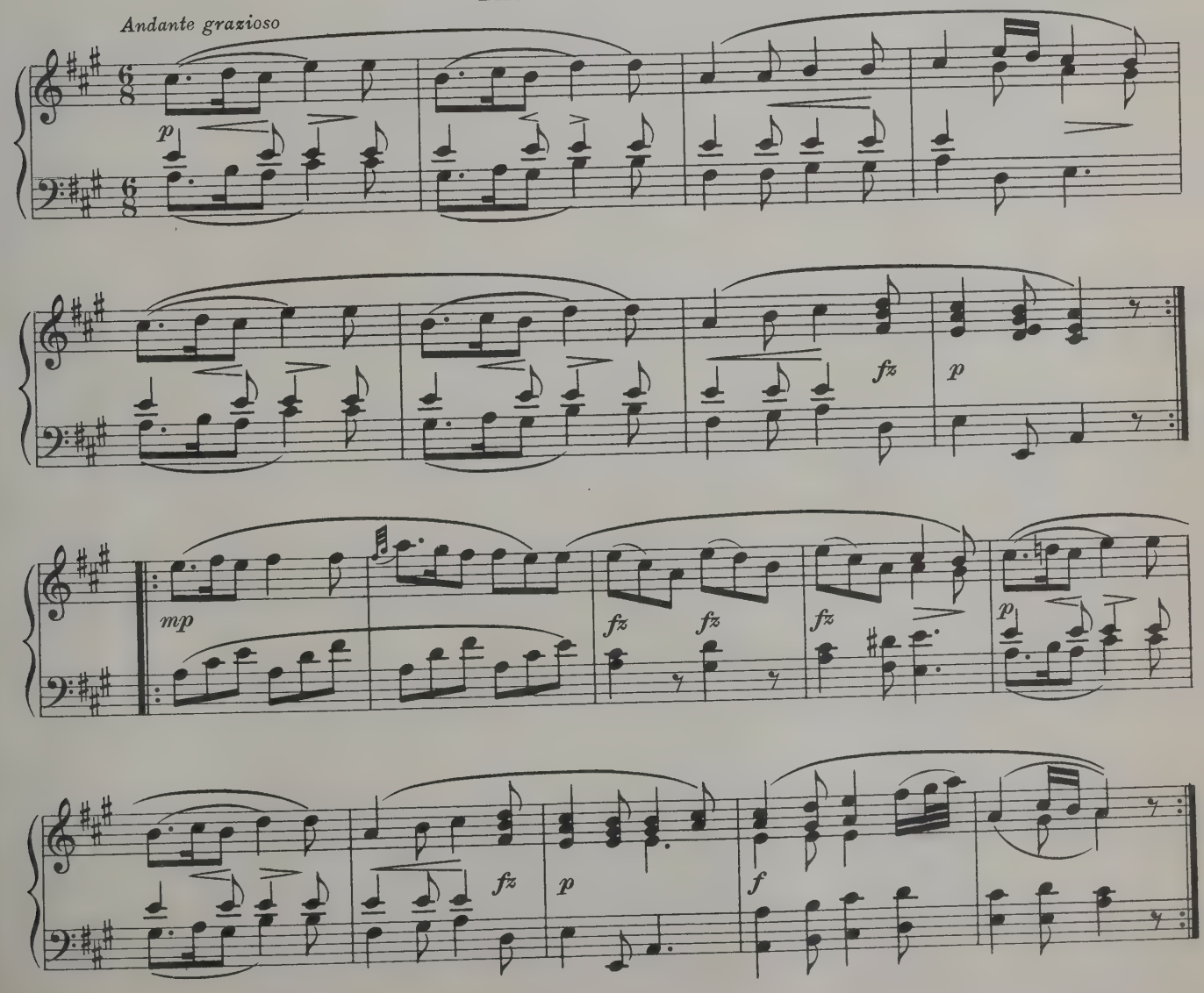
FELIX MENDELSSOHN





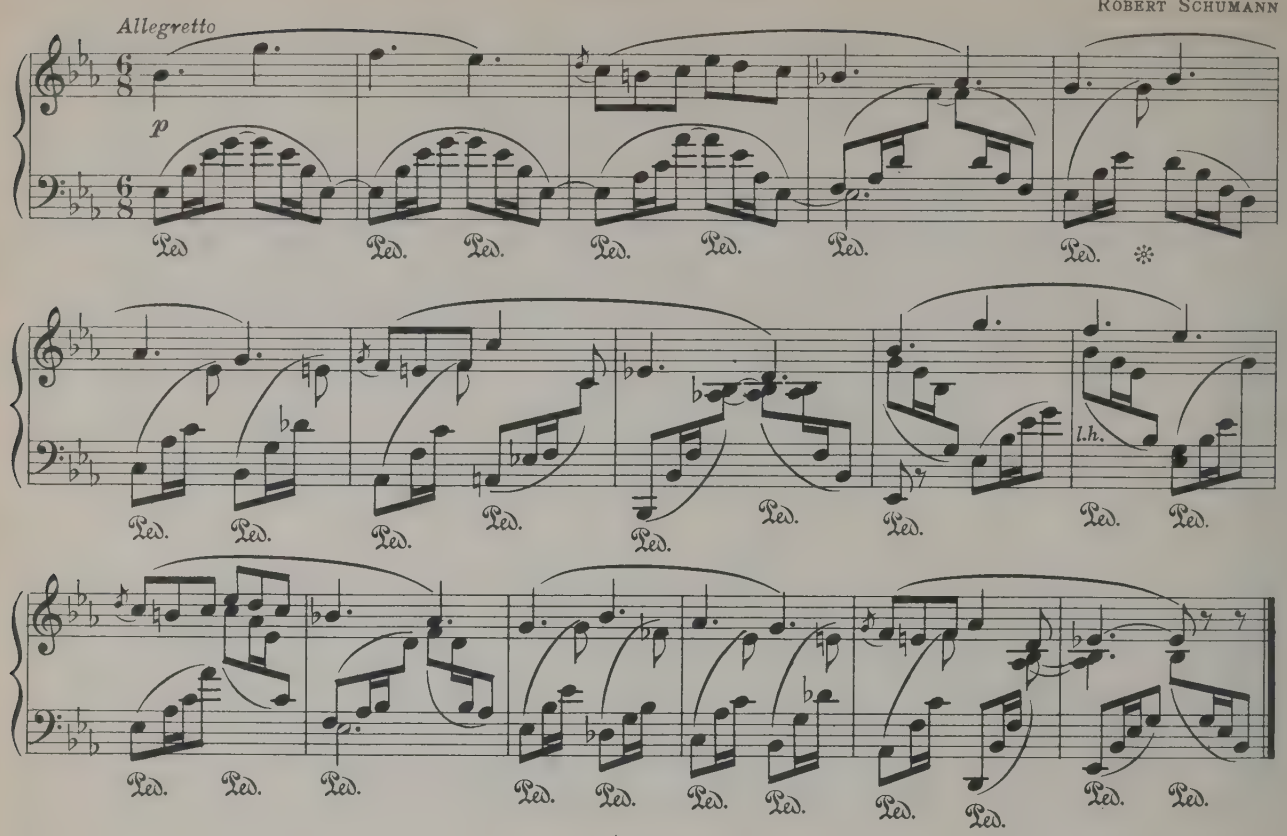
Theme from Sonata

WOLFGANG AMADEUS MOZART



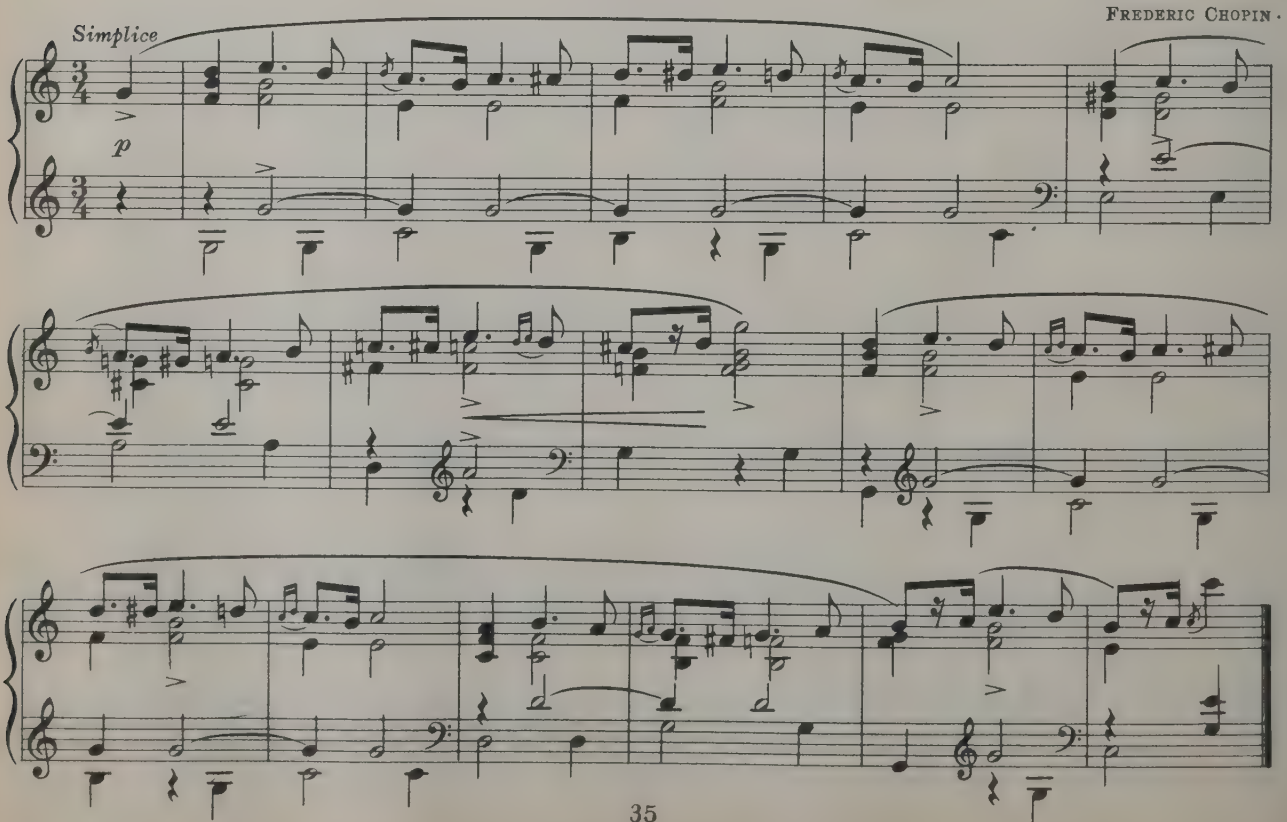
Slumber Song

ROBERT SCHUMANN



Mazurka

FREDERIC CHOPIN.



PART THREE

GENERAL SUGGESTIONS

I. Introduction

Coming from home, where he has been the central interest and where his preferences have always received consideration, the child finds in the kindergarten that he is a member of a larger group to which he must adjust himself. Music has always been recognized in the kindergarten as an essential means of achieving group spirit.

It has been the purpose of the authors of this book to provide the teacher with material through which she may utilize the natural tendencies of the little children, such as play, imitation, and the various kinds of physical reactions to music. This material is within the mental compass of the average kindergarten child. There are songs relating to activities and experiences which fall within the common observation of the children, beginning with home and household occupations, pets, toys and friends, and leading out into community life and activities. (This follows the social program for the kindergarten and first grade.) Songs are included also which arouse and satisfy the imagination, some which cultivate a sense of humor, as well as others of a purely poetic character.

By the end of the kindergarten year the children will find pleasure in participating in rhythmic activities, in singing, and in listening to music. They should also have gained the ability to express their reactions to rhythms by bodily movements, to play their toy instruments rhythmically, and to sing simple songs.

The aims of music instruction in the first grade have been stated in the Standard Course of Study. The Music Hour particularly emphasizes musical values in the earliest lessons.

II. Rhythm Play

The mood and spirit of the music appealing directly to the children will awaken in each child a response which he may freely express. The imagination of some children will lead them to spontaneous dramatizations, while others will sway to the rhythm, or dance, or merely listen with pleasure. The rhythm of the music, the text of the song, or the title of the selection may serve to determine the character of the reactions. One child's response will often stimulate and suggest activities to the other children.

The wide range of topics provided for the little children in their early school life offers a variety of mood experiences which should be intensified through music. The rhythmic activities customarily outlined for the kindergarten include the following: walking, running, trotting, jumping, hopping, skipping, galloping, gliding, swaying, whirling, clapping, throwing, waving flags, see-saw, etc.

Some variations which help in holding interest and in associating the action with the music are suggested as follows: fast and slow, soft and loud, stepping high, walking through deep snow, marching like soldiers, tripping like fairies, striding like giants, stepping sidewise, jumping rope, rowing, following a leader, forming lines, forming several lines with leaders, and many forms of impersonation and imitation. The activities of the first grade are a development of those of the kindergarten, and are in accord with the general growth of the children. The free responses of the children in the rhythmic play of the first two years lead naturally to a more organized expression, which is gradually developed through free rhythm play, singing games, and dances in the succeeding years.

The instrumental music for rhythm play and dramatic interpretation was chosen with the thought of contributing directly to the child's appreciation of music. Every selection is a standard composition which the children will be glad all their lives to have learned in their first years of school.

III. The Toy Orchestra

In order ultimately to make children conscious of music as something interesting and important in their lives, and to lead them to discover and realize

and feel music as something through which they may express themselves, it is necessary to make many contacts through the play spirit during the first two years in school. The toy orchestra is now recognized as a delightful approach to music appreciation, as well as a direct means of stimulating an interest in instrumental music, particularly an interest in orchestral instruments. At first the " Kindergarten Band " was thought by teachers to be only a phase of rhythmic training, but as the children used the instruments the music supervisor came to realize that the toy orchestra has larger values and that much more than rhythm sensing and expression can be developed from this popular activity.

In the kindergarten the rhythmic expression is to be sought first. The sensing of different rhythms, and their expression through playing, will occupy the first part of the year. But later the use of the softer-toned instruments in certain sections of pieces (contrasting with the heavier-toned instruments), the different tempos suggested by different types of music, and the choice of instruments with which to interpret different types of music — all of these phases of toy orchestra playing in the kindergarten and first grade provide a real approach to music appreciation.

The playing of the children should be spontaneous always, and a spirit of fun should prevail. " Team work " which will result from playing together is a strong factor in developing greater group consciousness and the spirit of play.

The Music Hour provides standard selections for the kindergarten and first grade toy orchestra. A foundation for music understanding and appreciation is here being laid through playing as well as through listening and singing.

The Instruments

If the toy orchestra is to contribute to the music appreciation of the children, it is necessary that instruments of good quality be used. The best toy instruments or even good semi-professional instruments will be found to repay fully the extra expense. Inexpensive instruments of the better order are now being made and sold for school use.

A good balance of tonal effect is essential to the success of the toy orchestra. The following grouping will be found satisfactory for a class of thirty children:

2 bird whistles
3 triangles
4 pairs jingle bells
4 pairs jingle sticks
2 tambourines
1 pair cymbals
1 Chinese wood-block
1 maple bar xylophone
3 pairs sand blocks
8 pairs rhythm sticks
1 drum

Seating Plan

Drum
Xylophone Cymbals
Tambourines Jingle Sticks
Bells Sand Blocks Wood Blocks
Triangles Bird Whistles Rhythm Sticks
Leader

Playing the Selections

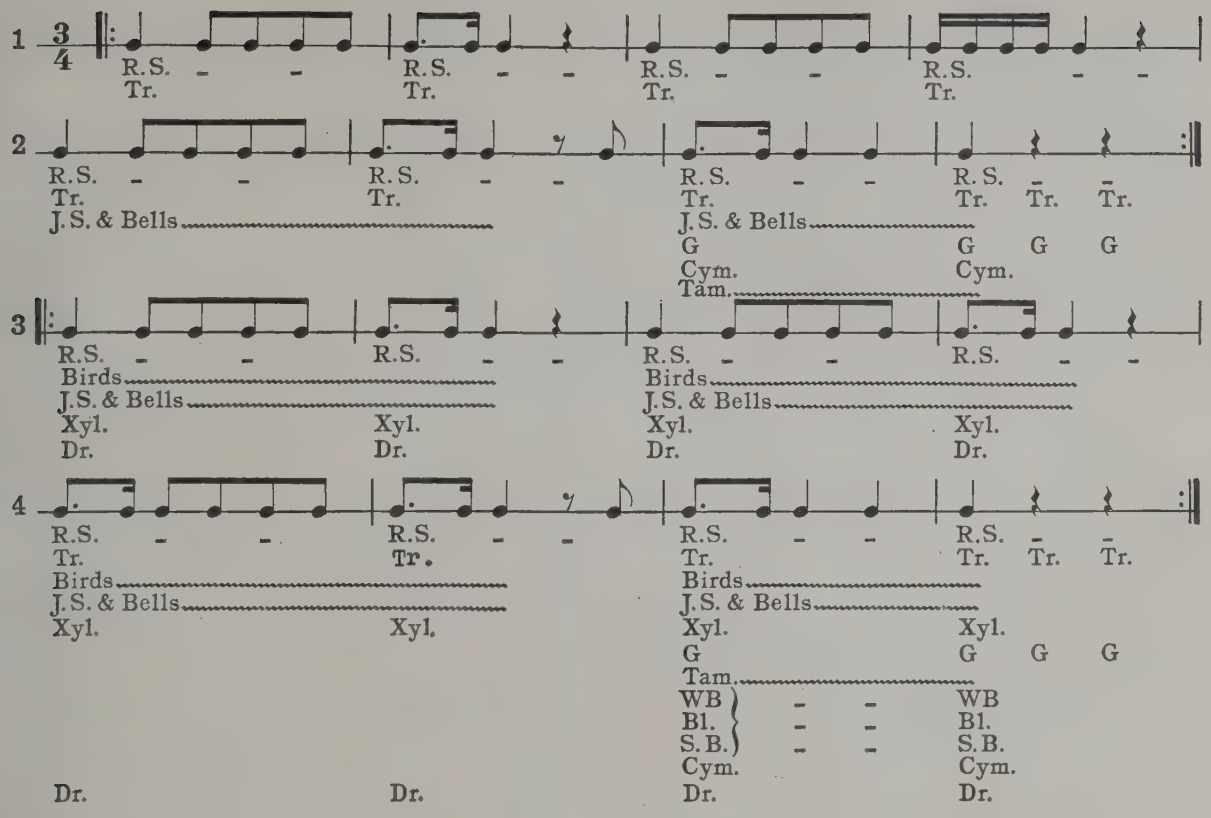
The music for the toy orchestra in this book is marked phrase-wise by number. The possibilities for the orchestration of each selection may thus easily be studied by the teacher before she presents the music to the children. She can then decide the appropriateness of different instruments as they are proposed by the children.

It is understood that almost from the beginning the children should be encouraged to assist in choosing the instruments which they consider appropriate to the mood and spirit of the different portions of the music. The clever teacher will find that infinite variety is possible, and will take great pleasure in developing the skill of her children in using the instruments, in following the director in the interpretation of the selections, and in working out their own orchestrations.

The orchestration of the " Don Juan " minuet is shown in order to suggest to the teacher how the orchestrations may be organized, how to secure desirable effects, and how to record the chosen instrumentation. Sometimes the teacher will find that with her particular group she can secure more and sometimes less variety than in the orchestration shown by the suggested arrangement given here. She should of course encourage her class, but should not ask these little children to do more than they can do with freedom and in the spirit of fun. As soon as the toy orchestra becomes hard work it loses its values.

SUGGESTED INSTRUMENTATION

MINUET, "DON JUAN," BY MOZART



Key to Instrumentation

R.S. — Rhythm sticks
Tr. — Triangle
Tam. — Tambourines
B — Bells, including jingle sticks
WB — Wood block
Bl. — Plain blocks and sand blocks (unless otherwise indicated)
S.B. — Sand blocks only
G — Gong
Xyl. — Xylophone
Cym. — Cymbals
Dr. — Drums
Birds — Bird whistle
J.S. — Jingle sticks

Directions and Code

Each instrument should play only where indicated. For example:
Tr. means that the triangles play only on indicated beat.
R.S. means that the rhythm sticks play on each beat.

Suggestions

Where there are repetitions of sections of a selection, the teacher should arrange with the children to play once softly and the other time with a bigger tone, etc., in order to give the rendition more variety.

The above instrumentation, which was selected by a kindergarten class, is only a suggestion, and may be very different from that chosen by another group of children.

IV. Music Appreciation

Since music is used so generally to accompany every phase of the day's activities, there is here a challenging opportunity for developing true music appreciation. This implies the ability to enter freely into rhythmic interpretation, to sing beautifully in the true spirit of the song, to listen with pleasure, and to follow the mood or story of the music. Every piece of music that he hears, every song that he sings, and every selection which he interprets rhythmically or dramatically should contribute actively to the child's appreciation of good music.

The mood appeal of music begins when little children notice the difference between a march and a lullaby. The contrast of major and minor almost always brings to them a very decided change of mood. Children will soon distinguish mood variations in music through listening to the "fairy music." The music of the elves, brownies, and good fairies, which is dainty, sweet, and happy, will be contrasted with that of the witches, goblins, gnomes, etc., which is weird, harsh, and unhappy. Songs about autumn winds contrast sharply with those about spring flowers or birds.

The approaches to music appreciation in the kindergarten and first grade may be given as follows:

(1) *Singing.* The songs should be sung as beautifully as possible, with every effort to produce a good tone quality and clear pronunciation of the words. The children should be trained to sing the song with attention to the flow of phrases. The spirit of the song, expressed by the words, should be reflected in the tone quality, the rhythmic accentuation, and the tempo.

(2) *Rhythm Play.* Through motor responses to the rhythm of the music the child becomes an actual part of the music which he recreates by his activity. By means of dramatizations he also identifies himself with the composition. The application of this approach to appreciation is discussed at length under the caption, "Rhythm Play."

(3) *The Toy Orchestra.* The ways in which the toy orchestra contributes to music appreciation are discussed in detail under "The Toy Orchestra."

(4) *Listening.* The listening lesson should aim to present music clearly related to the child's own familiar moods and experiences. The children are familiar with the idea of a lullaby, for instance. By hearing a number of selections expressing this idea they become aware of the power of music to express the mood of a lullaby. This is true also in relation to other childish experiences, such as marching, imitating fairies and animals, and expressing other phases of their imaginative life.

The following classified list of recorded compositions is offered as a suggestion to the teacher in selecting material in addition to that in the book, illustrative of the various topics of the year.

TOPICAL ASSIGNMENT FOR KINDERGARTEN AND FIRST GRADE

	No.
Animal and Fowl	
The Bee — Schubert	20614
Br'er Rabbit — MacDowell	22161
Art Songs to Be Sung to Children	
Songs for Children — Grant-Schaefer — Riley-Gaynor	20738
Art Song Cycles — Miessner	20441
Cycle of Seasons	
Snowballing (La Czarine) — Ganne	20430
Spring Song — Mendelssohn (See II–III)	20195
Fairy World	
Caprice — Ogarew	20614
The Fairies — Gaynor	20738
Gnomes — Reinhold	19882
In the Hall of the Mountain King — Peer Gynt Suite — Grieg	20245
Minute Waltz (Happy Fairies) — Chopin	20614
The Witch — Tschaikowsky, and Elfenspiel — Kjerulf	20399
Holidays and Festivals	
Adeste Fideles, Nazareth, The First Nowell	20174
Moods	
Aloha Oe — Hawaiian, and From the Land of the Sky-Blue Water — Cadman	1115
Adeste Fideles	20174
Badinage — Herbert, Humoresque — Dvořák, Minuet — Beethoven	20164
Believe Me, If All Those Endearing Young Charms — Irish, and Stars of the Summer Night — Woodbury	21938
Caprice — Ogarew	20614
Minuet in G — Paderewski	20169
Old Folks at Home — Foster, and Home, Sweet Home — Bishop	4001
Sweet and Low — Barnby, and Rock-a-bye Baby — Traditional	20174
Waltz, No. 2 — Brahms	20162

	No.
Mother Goose	
Songs for Children	20212
Nature	
To a Water Lily, and To a Wild Rose — MacDowell	22161
Wind Amongst the Trees — Briccialdi, and At the Brook — Boisdeffre	20344
Play, and Rhythm Play	
Andante "Surprise" Symphony — Haydn (See IV–V)	7059
Anitra's Dance — Peer Gynt Suite — Grieg	20245
Boating on the Lake — Kullak	20401
Gavotte — Popper	20164
Knight of the Hobby-Horse — Schumann	20399
Lullaby — Brahms, and Rock-a-bye Baby — Traditional	20174
Marionnettes — Glazounow	20914
Minuet — Paderewski	20169
Mirror Dance — Gounod, and Peasants' Dance — Schytte	20399
Omaha Indian Game Song	20164
Persiflage — Francis	20914
Run, Run, Run — Concone	20162
Spinning Song — Kullak, The Little Hunters — Kullak, The Wild Horseman — Schumann	20153
Turn Around Me	21620
Waltz in A flat — Brahms, Skaters' Waltz — Waldteufel, Minuet — Mozart, Amaryllis — Ghys	21938
Story in Music	
Of a Tailor and a Bear — MacDowell	20153
Postilion — Godard, The Clock — Kullak	20399
Toy Orchestra	
Legend of the Bells — Planquette	20164
Menuet in G — Bach (See II–III)	1136
Minuet — Mozart	21938
Rendez-vous — Aletter, and La Czarine — Ganne	20430
Turkish March — Mozart (See II–III)	1193
Waltz in A flat — Brahms, Amaryllis — Ghys, Skaters' Waltz — Waldteufel	21938

V. The Voice of the Kindergarten Child

The voice of the little child is extremely fine and delicate, and should have no strain whatever put upon it. The quality of the true "child voice" is high, thin, and often even shrill. It is never heavy or low. The singing voice of a child *is* his "head-voice." Many children have never sung a "head-tone" before they come to school. When they try to sing, they use either the "chest-voice" or the speaking voice. Their parents say: "My child cannot sing high." *No one can sing high with a "chest-tone."*

The idea that children in kindergarten cannot be taught to sing well has been disproved. There is much very beautiful singing in the kindergartens where the teachers themselves can sing and know how to catch the singing voices of the children. Also the old conception that the singing of little children must at first be loud and unpleasant in quality has fortunately given way to a new idea that singing is putting into beautiful tone the thought that is to be expressed.

Even the smallest children enjoy hearing the teacher when she sings to them with sweet tones. "Birds sing sweetly and so do we!" "What a beautiful song-story this is!" The desire to express the thought of a lullaby or a prayer will in itself help the children to make that expression beautiful. Harsh, ugly singing must have no place in school. The children are not permitted to use vulgar language in order that they may be free in self-expression. No more should they be allowed to use vulgar tones in musical expression.

VI. "Catching" the Head Voice and Aiding the Monotones

Nearly all monotones may be grouped in one of three classes:

(1) Those who have not yet found their singing voices.

(2) Those who are inattentive to pitch, or who do not yet recognize the difference in pitch.

(3) Those who still lack coördination of the vocal muscles.

A bad ear is very rare, and is usually caused by some physical disability, such as defective speech, tongue-tied condition, partial deafness, adenoids, etc., etc. A fourth classification includes those children who may have physical defects. These should be treated by medical specialists and should not be required or even allowed to try to sing unless so advised by the physician.

The First Group

All children should be treated at first on the supposition that they belong to the first class; *i.e.*, that they have not yet found their singing voices. As is stated above, the singing voice of a child is his head voice, and most children have never sung a head tone before they come to school. It is very easy, generally, to show a child where his head voice is. Of course, the *teacher* must have the idea herself and must be able to produce a good tone. There are

many simple devices of which the following are intended only to be suggestive:

(1) "Squeal" on high G or F, on "Nee-nee-nee." Ask the child to place his finger on the bridge of his nose to "feel" the tone there. Tell him to squeal "very high in his head." Imitate a little mouse with a very fine squeal.

(2) "Bark" (really squealing). "Bow-wow-wow" on the same high tones, feeling the tone in the same place as the squealing. "Bark" *very* high, like the bark of a very tiny dog, going higher and higher. A very little mouse, too, squeals with a tiny, high tone.

(3) "*Meow.*" "Who can be the littlest kitten?" "Meow" as high as possible. Praise the littlest, highest tones.

(4) *Whistles.* Imitate very high, "little fine whistles." Place hand on top of the head to "feel" the tone there.

(5) *Blow bugles* on high F, F-sharp, G, etc. Then down to C, third space. "Toot-toot-toot!"

(6) *Imitate winds* — "Whee-whee!" very high. "Who can make the sound of the very littlest, highest winds?" "Oo—Oo—," very soft and very high. "Who can make the softest and highest?"

(7) *Imitate street venders,* but *begin high!!* (You can never catch the head voice by dragging up the chest voice. If children sing low, they will use their chest voice.) No one can sing high with the chest voice, and by beginning high the start will be made with the head voice. "Ap-ples! Ap-ples!" etc.

(8) *Play violin.* Sing "Me" very high and imitate the motion of playing violin. Form an "orchestra" of those who play best. Competition is a wonderful help.

(9) *Ring bells.* Begin high! Ding, dong, etc. "Who has the highest, clearest, sweetest bells?" Form an "orchestra" of bells.

(10) *Imitate "Tweeting" of birds:* very high. Suggest different birds, some higher than others. Form a "Bird's chorus."

(11) *Imitate Animals and Fowl:* Always give the high pitch first.

(12) *Sing Phrases of Words* on one high tone.
- (*a*) First "Squeal" high: "Nee-nee-nee."
- (*b*) Then put words on same tone, in *same place!* Use such phrases as: "Fly away."

(13) *Vocalize a Phrase of a Song.*
- (*a*) On "Me, me, me, me" (To feel the nasal placing).
- (*b*) On "Bow-wow-wow-wow."
- (*c*) On "Tra-la-la-la."
- (*d*) Then use words.

(14) Play Echo.
- (*a*) Teacher sings; children echo.
- (*b*) Good singer sings; class echo.
- (*c*) Good group sings; poor group echo (Not often in a group).

(Children imitate each other better than they imitate the teacher.)

(15) *Competitive Games:*
- (*a*) "Who can 'squeal' best today?"
- (*b*) "Who is the very best *little* dog?" (or mouse; or bird)

NOTE. These "games" should be used as play in connection with the day's topic.

The above devices, and many others which will suggest themselves from the use of these, are the best "voice training" for the first months of school, for the good singers as well as the poor. The head voice will be "caught" easily in this way, with most of the children. No child should be allowed to sing with a heavy, throaty tone.

The Second Group

The children of the second group (those who are inattentive to pitch) not only do not know the use of their head voices, but also do not respond entirely to the above given devices. These children must first be given the *idea of up and down.* In the beginning all the children should be treated as belonging under the first class. Then those who after a reasonable time do not seem to notice "high" and "low" should be helped in other ways. This must always be done individually.

(1) *Motion up and down with hand* as teacher sings up and down.

(2) *Stand on toes,* to sing "up high."

(3) *Play games:*
- (*a*) Teacher sings two words; child tells which is higher.
- (*b*) When another child squeals high, the monotone jumps; when he squeals low, the monotone runs, etc., etc.

(4) *Marks put on board by teacher:* Child points to high one and sings high, etc.

(5) *Games with toy instruments:* Teacher strikes triangle and bells, child tells which is higher.

Teacher contrasts other instruments in the same way.

(6) *Teacher uses "guessing games"* in which children guess which instrument they hear. Also they should tell which is higher, etc.

(7) *Teacher often uses piano for wide difference* in pitch. Compare extremely high and low tones. (A reed organ may also be used for this pitch discrimination.)

(8) *The Story of the Three Bears* has been found peculiarly effective in calling the attention of the children to differences of pitch. The teacher will find various ways to use this story. For instance, the teacher may be the father bear, a child (a good singer) the mother bear, and the child who is being helped the baby bear. The teacher will think of many variations.

Games catch the attention of all children and make for helpful competition. A good singer playing with one who is inattentive to pitch will help very much, but care should be taken that the good singer does not contract bad habits from the poor singer.

The Third Group

The children of the third group (those who still lack coördination of the vocal muscles) are harder to reach than the second, but after all do not present an impossible problem. To play with the other children in their " music games " is a great incentive. A few devices will suggest others for those children who still lack the coördination of the vocal muscles necessary to *make* the tone they *hear*.

(1) *Child puts hand up as high as he thinks the tone is*, thinking very hard, then sings "Bow-wow-wow" on that same tone.
(2) *Child moves hand up and down as teacher sings*, then puts hand up high and sings what the "hand says to do."
(3) *Child marks on board up and down* (one tone at a time) as teacher sings.
(4) *Child moves hand up and down while other children sing*, but does not sing.
(5) " *Thinks tone that teacher sings.*" Sings "Meow" on it. "Does it sound like the high 'meow' that the teacher sang?"
(6) *Child goes to piano*, plays a tone; *thinks* it; sings it. "Was it right?"

Great concentration of thought is necessary to overcome the difficulties of the children of this group, and that is impossible at their age except for a moment at a time. These children must have individual instruction until they begin to improve.

The Monotone Who Does Not Readily Respond to These Devices

There are *very few* such children. A few special devices may be used to help the stubborn cases, but the teacher will be able to find those that suit the individual better than any general ones that can be suggested.

(1) *Pinch the nose at the bridge:* "Feel the tone buzz." (Vibrations are felt.) Sing "Nee-nee-nee."
(2) *Hold the hand on top of the head:* "Feel the tone." Try to squeal like a very little mouse.
(3) *Hold the ear against the piano:* Teacher plays a high, then a low tone. Child tells which is high. (He usually calls it "faster.")
(4) *Child strikes a gong:* Sings sound it makes. (Usually feels the vibrations.)
(5) *Child builds a scale of blocks:* Takes off top block, sings as each one is taken off. *Trying* helps to train the ear.

Individual instruction is absolutely necessary for these children. They must always listen when the other children sing. (When they themselves sing with the others they get nothing, and they ruin the singing of the others.)

This is not intended to be an exhaustive treatise on this subject, but merely to suggest the infinite amount of work and play which may be used by the clever teacher to help her little children " find " their voices. These exercises are selected from a number which have proved their value through years of successful use. They are excellent for voice training, as well as for corrective measures.

Voice Training

All of the suggestions given above are excellent voice training studies and games. It is essential to insist upon a *high tone*, light in quality and easily sung. No heavy or loud singing should be allowed. There are many songs throughout the book which have refrains to be sung by " the monotones." [1] All " voice training " should be given in the spirit of play, and in connection with some activity which motivates the voice game.

VII. Teaching Kindergarten Children to Sing

Throughout the kindergarten and first grade the children should sing as many songs as they are able to learn. This of course will vary with different classes, and will vary also because of the differences in the abilities of the teachers. The idea that kindergarten children cannot learn to sing well even a few songs is as incorrect as the idea that all the songs of the daily routine must be sung by them. True, the children should learn as many as they can,

[1] The singing of aural observation songs with a neutral syllable is excellent for voice training. Children should be encouraged to sing by groups and individually.

and they should sing correctly those that they do sing. However, they should hear many more songs than they learn, and the teacher should be able to sing these songs to her class. Great differences in ability will be found in children from different sections of the same town, as well as in different classes of children in the same building. Early in the year the teacher will often have to sing to the children the very songs which later with the development of their singing powers they will be able to sing by themselves. Just as children learn to talk by hearing their parents speak, so they learn to sing by hearing the teacher sing.

Even though immediate results are not always apparent, these small children are acquiring the singing idea, and most of them will soon begin to sing not only the songs expected of them, but also those used by the teacher for enriching their listening experiences and for brightening the school day.

Music is here provided which suits the growing experiences of the children, following a natural outline of social life. The children are regarded as individuals, and the songs are particularly chosen with the thought that each child will make use of them to the extent of his desire and ability, at school and at home.

Another idea which is no longer accepted is that little children should learn the words of a song, as a poem, before learning to sing them to the melody. As a matter of experience, it has been found that this procedure produces "monotones" rather than singers.

No song should be taught to kindergarten children that is too difficult either in length, in vocabulary, voice requirement, melody-line, or rhythm. If the song is right in these respects, there is no reason why the children should not learn it easily. The difficulty of teaching songs to little children lies not with the children, but rather with the teacher herself, and with the songs which she tries to teach. If the teacher cannot sing well and if she does not know how to "catch" the singing voices of her children and apply them to song singing, the unfortunate children in her class will surely be deprived of the chance to learn to sing. And alas! if they do not learn to sing, they learn not to sing. Those who expect to teach kindergarten or first grade should study piano and singing, and should also make a study of the child voice.

VIII. How to Teach a Song to Kindergarten Children

When children first come to kindergarten, they have generally had little experience with music, but they have a natural rhythmic sense, to which the first appeals should be made. Beginning with the very first song, the teacher's singing should be so rhythmic that the children's natural reaction will take the form of some motion suggested by the spirit of the song. At first, the children will only listen, but after they begin to feel the rhythm, they will do what the music says; as, for instance, "rock the baby." Later the song with accompaniment is played on the piano, while the teacher and children move to its rhythm. For several days the teacher may play or sing the song in connection with some phase of class activity. These preliminary steps in the presentation of rote songs are especially important in the kindergarten or with beginners in the first grade. When the children show by their attitude that they are beginning to know the words and that they have entered into the spirit of the song, it will be the signal for teaching it to them.

Some Suggestions for Teaching the Song

The teacher sings, "Rock-a-Bye," page 2, while the children listen.

The children tell the teacher that the song is about rocking the baby to sleep.

The teacher sings the song again as rhythmically as she can, suggesting with her arms the motion of the mother rocking the baby.

The teacher sings the song and asks the children to rock the baby.

Later in the day, during a rest period, the teacher plays "Rock-a-Bye" on the piano.

Another Day:

The teacher hums "Rock-a-Bye," and asks the children what it is about.

The teacher plays it on the piano, or hums it again, and asks the children to show with their arms what the song says.

The teacher sings the song with words, while the children rock the baby.

The teacher plays or sings the song later in the day during a rest period.

Perhaps Another Day:

The teacher hums the song and asks the children to think the story.

When some of the children try to sing the song with her, she chooses the phrase best known (usually, of course, the first phrase), and asks the class to sing that phrase.

She may ask one child to sing what he knows, choosing a child who has tried to sing with her.
The teacher sings the phrase and all the children sing it with her. She then sings the entire song and the children who remember it sing with her. The children who do not remember the entire song sing as much as they can.
The teacher teaches those parts which the children do not sing well.
The teacher and the children sing the entire song.
A child who knows it sings the entire song.
The teacher and the children sing the entire song with accompaniment.
"Can you sing this Rock-a-Bye song to mother tonight? How about singing it to the baby? Who has a baby at home? Who knows a baby near by? Tomorrow we will see how many sang the song to mother and how many sang it to a baby!"

IX. When to Use the Piano with Singing

The piano should not be used by the teacher in teaching a song, but should be used in connection with a song in the following ways:

(1) After the teacher has sung the song without accompaniment, in order to give the children a clear idea of the words and melody, she may then sing it with its accompaniment.
(2) The teacher may play the song while the children listen, either to recall the song as something they have heard, or merely to suggest a mood.
(3) The teacher may play the song while the children rest, not expecting any particular response or reaction from them.
(4) After the song has been well learned by the children, the teacher may play the accompaniment while she and the children sing the song. (See directions and Type Lesson on Teaching a Rote Song.)

X. Songs to be Sung to the Children

(But not to be sung by them)

The statement was made above that the children should hear more songs than they are asked to sing, and that the teacher should be equipped vocally and musically to sing many songs beautifully to her class. These songs may be of several types:

(1) Songs from The Music Hour which the children in her class have not the ability to sing, but which illustrate the topic being developed at the time.
(2) Songs from The Music Hour which the children are not ready to sing at that time but which they will learn a little later.
(3) Standard songs, some of which are listed below, which, like the standard pictures they see, will leave an impression of beauty in the minds of the children. This experience may be referred to or perhaps definitely used in some later year. Such songs become memories of beautiful music, sometimes to be recalled long afterward in some concert hall.

All the teacher's singing to the children should contribute decidedly to the background of music appreciation which is being built up for them. In some cases, records may be used to give the children the opportunity to hear certain songs as sung by artists. However, it is the teacher's own singing which makes the greater impression upon the children in the kindergarten.

List of Standard Songs

Title	*Composer*
Slumber Song	Mozart
Lullaby	Brahms
When Children Lay Them Down	Schumann
The Little Dustman	Brahms
Sweet and Low	Barnby
The Slumber Boat	Gaynor
When the Little Children Sleep	Reinecke
Butterfly	Schumann
Spring's Messenger	Schumann
The Star	Schumann
Greeting	Mendelssohn
Barnyard Song	Grieg
Jerushy	Gaynor
Salute to the Flag	Gaynor
The Cuckoo Clock	Grant-Schaefer
The Doll's Cradle Song	Reinecke
The Postillion	Taubert
French Nursery Songs, from "Chansons Vieilles" and "Chansons de France"	
Songs from "Art Song Cycles"	Miessner
Selections from "Songs of the Child World"	Riley and Gaynor

(A musical teacher will find other suitable song classics.)

XI. Teaching First Grade Children to Sing

First grade children who have not attended kindergarten are vocally much the same as kindergarten children. For the first few months the procedure suggested for the kindergarten is appropriate for these first grade children, and it may also be used during the first few weeks with children who have attended the kindergarten.

However, after the children have had the experiences outlined for the kindergarten year, they are ready for training that gives somewhat more definitely the phrase-structure of the songs that they learn. The following outline is suggested for use at a time when the teacher feels that the children are ready for this more advanced experience.

Teaching "My Baby-Bo," page 97

Teacher sings entire song as beautifully as she can.
She discusses the words, so that all the children understand them.
Teacher sings song again. She asks children to tell meaning of the words by phrases.
Teacher sings entire song again, with "loo," and children sway arms.
Teacher sings first phrase with words.
Children sing first phrase with words.
Teacher sings second phrase with words.
Children sing second phrase with words.
Teacher sings first and second phrases with words.
Children sing first and second phrases with words.
Teacher sings third phrase with words.
Children sing third phrase with words.
Teacher sings fourth phrase with words.
Children sing fourth phrase with words.
Teacher sings third and fourth phrases with words.
Children sing third and fourth phrases with words.
Teacher and children try entire song.
Teacher goes back to first phrase and sings. Children imitate. The teacher will stop to drill on any figures that trouble the children. These phrases are a bit long, and probably will need to be divided for drill. As quickly as possible the teacher asks the children to sing the entire song alone.

"When you go home, sing the song to mother and the baby. Tomorrow we shall see whether you remember it. Be sure to sing it with a lovely tone when you sing it at home."

"Tomorrow I am going to let some of you sing the song all alone for *us*. Won't that be lovely?"

Outline for the Next Day's Lesson

Teacher hums "My Baby-Bo"; children recognize it.
Teacher sings song with words; children move arms in rhythm.
Teacher sings song phrase-wise; children imitate.
Teacher and children sing entire song.
Children sing entire song, teacher not singing but leading with motion of her hand.
Teacher and children sing entire song with accompaniment, if possible.
Some of the individual children may sing with the accompaniment.

XII. Songs for Aural Observation

Many first grade classes will be ready by spring to begin a somewhat detailed study of tone relations as found in their little songs. These first steps are taken by studying a few rote songs in which the children listen for the repetition and contrast of phrases. The *so-fa* syllables may be taught by rote as desired. While often undertaken in the latter part of the first grade, some teachers prefer to postpone this study until the second grade, just before beginning the work of The Music Hour, First Book.

Games stimulate the interest of the children. The study of the song for aural observation in the hands of a clever teacher becomes an intensely interesting game. The procedure may be varied indefinitely.

At no time should the observation lessons become formal or mechanical. They should be given in the same spirit of play that has prevailed throughout the music lesson up to this point.

Songs appropriate for this type of work are called "Rote Songs for Aural Observation," and are given in this Book, Part Two, Section IX, page 167, for use in first grade classes where this type of study is introduced.

Teaching the Aural Observation Song

Teacher's General Aim

To call the attention of the children to phrase and tone relationships within the song.

Outlines of Procedure

There are many possible procedures for teaching Aural Observation Songs. Two are suggested here, though the experienced teacher will doubtless have discovered others which will attain the same objective.

Procedure One

Lesson One. Rote Presentation

The song, "Robin," page 167, is presented by rote exactly as the other rote songs have been taught.

Lesson Two. Neutral Syllables

NOTE. Singing with the neutral syllable should not be undertaken until the majority of the children can sing the song freely and easily with the words.

The teacher sings "Robin," page 167, with the neutral syllable, "loo."

The children recognize the song, without the words.

The children sing the familiar song with "loo."

"We have learned that we can remember a song by the music alone, without the words. We have also sung the song without using the words, playing the melody on our voices."

(This step presents little difficulty, and usually may be accomplished in only a few minutes.)

Lesson Three. Recognition of Phrase Repetition

Teacher's Aims:

(*a*) To apply the children's listening experience to the "ear analysis" of the song, "Robin."

(*b*) To lead the children to observe the phrase relationship in the song.

(*c*) To lead the children to the conscious observation of phrase relationship as a basis for the study of other songs.

Situation:

(*a*) The children have learned many songs by rote, phrase-wise.

(*b*) They know the term "phrase" and understand its general meaning from their experience in learning rote songs.

Procedure

The teacher sings the song, "Robin," or hums, so as to recall the song to the children before they sing.

The teacher asks the children to sing the song with words as beautifully as they can.

The children do so.

The children then sing the song with "loo."

The teacher asks the children to sing the song again with "loo," and to watch what she does as they sing.

Children sing the song with "loo," and as they sing, the teacher indicates the phrases by marking curved lines on the board.

Children sing the song again, the teacher numbering the phrases as they sing.

Children discover that there are four phrases in the song.

Teacher: "Let us sing the song again, you singing the first phrase, and I the second, you the third phrase, and I the fourth."

This is done, all singing with "loo."

At this point the lesson may be varied in a number of ways by singing phrases by alternate rows, different individuals, etc. The teacher may point to the phrase marks on the board or may have different children do so.

The teacher asks the children whether anyone noticed any phrases which sounded alike.

The children tell her that the first and third phrases are alike.

The children may be led to observe this fact in a great variety of ways.

Teacher: "I shall sing the song again, and ask you to see whether the second and fourth phrases sound just alike."

The children can soon be led to observe that the second and fourth phrases *are almost alike, differing only at the end.*

The teacher sings the first and second phrases, and asks the children about them.

The children discover that the first and second phrases are not alike.

Groups of children and individuals sing with "loo" as called for by the teacher.

"We have learned a number of things about the song. The song has four phrases; the first and third are alike; and the second and fourth are nearly alike. We have also learned to sing any phrase of the song."

Lesson Four. Teaching the ***so-fa*** *Syllables*

If the teacher feels that it is desirable in this grade to do so, she will now teach the *so-fa* syllables, just as she would teach another stanza to the song. She should call the attention of the children to the phrases by the following or some similar statement:

"Today we have found that when the phrases sound alike, the syllables are the same. In all our songs, phrases that are alike will be sung to the same syllables. Tomorrow we shall see who remembers the words and the syllables. Maybe one of you can point and sing, or possibly one of you may play teacher and point as the other children sing."

NOTE. Teaching of the *so-fa* syllables is done in many ways. Two principles stand out as important: first, that at some time early in his music training, the child should learn the syllables; and second, that the spirit of the music and the rhythmic flow of the phrase shall be preserved when singing by syllables.

Procedure Two

Lesson One. Aural Observation

Teacher's Aim:

To lead the children to discover, through listening, the phrase repetition and melody line of this song.

Situation:

(*a*) The children have learned many songs by rote, phrase-wise. They know the term "phrase" and understand its general meaning from their experience in learning rote songs.

Procedure

Teacher sings the song, "Robin," page 167.

Children discuss words.

Teacher tells children that today they will play a new game. She will sing the song, and they will listen to find how many phrases there are.

Teacher sings the song.

Children discover that there are four phrases.

Teacher says that she will sing again, and asks children to find any phrases that sound alike. Perhaps someone will hear how the music moves up and down.

Teacher sings the song as many times as is necessary.

Children discover that there are four phrases; that the first and third phrases are alike; that the second and fourth phrases are nearly alike; that the song starts on a high tone and moves downward; that the song ends on a low tone; and that each phrase ends with a long tone.

Lesson Two. Rote Presentation

After the previous lesson the children will almost know the song. However, the teacher should not take this for granted, but should teach it as she would teach any rote song.

Lesson Three. Review of Phrase Study

Procedure

The teacher sings the song, "Robin," with "loo."
Children recognize the song.
Teacher recalls phrase repetition.
Teacher: "Let us sing the song again, you singing the first phrase, and I the second, you the third phrase, and I the fourth."
This is done, all singing with "loo."

At this point the lesson may be varied in a number of ways by singing phrases by alternate rows, different individuals, etc. The teacher may point to the phrase marks on the board or may have different children do so.

The teacher should use her ingenuity to make this lesson as interesting as possible to the children by presenting it in the spirit of a game. The lesson should end by singing the song with "loo," then with words.

Lesson Four. ***so-fa*** *Syllables*

If the teacher thinks it wise, she will at this point teach the *so-fa* syllables by rote, as she would teach another stanza to the song. Many teachers prefer to delay this step until the second grade.

XIII. Dramatization

The dramatic element of an activity is its most vivid quality in its appeal to children. Little children enter into any imaginative, or "make-believe," situation, carrying it on even beyond the point anticipated by the teacher. There should be many opportunities for this sort of expression, and the music offers an attractive means of participation in imaginative play.

So many of the songs of this book are adaptable to dramatic arrangement around some central story, that it is quite possible to make little informal plays for classroom use, and even to use these songs in the form of simple operettas.

Such little plays, or informal dramatizations, can be made by the children and the teacher without any preliminary drill, and may be "worked out" as they progress. Given the freedom to use their imaginations, pupils of this age will use a slender rod as a wand, transforming a little girl at once into a most beautiful fairy queen. An aviator's cap will change a little boy into a flyer with the daring of an "ace." The other children will enter into these flights of fancy, often adding to the spirit and color of the portrayal. No stage properties are necessary but the children themselves will suggest how to use blocks, chairs, tables, and other pieces of furniture to heighten the effect of the play. For these classroom plays, the teacher and the children make the dialogue to fit the situations, and to suit their ideas and desires.

Several subjects are here suggested, with a short list of songs which may be used as a basis for making the dialogue.

A Trolley Trip to the Park

The Trolley Car . . . . . p. 41
The Traffic Light . . . . . p. 44
The Traffic Cop . . . . . p. 44
The Organ Man . . . . . p. 39
The Drum . . . . . p. 27
The Fire . . . . . p. 40
In the Park . . . . . p. 43
Pigeons . . . . . p. 6

A Shopping Trip

The Candy Shop . . . . . p. 112
The Five and Ten Cent Store . . . . . p. 112
The Baker's Shop . . . . . p. 112
Bread and Cherries . . . . . p. 111
Buy . . . . . p. 42
The Balloon Man . . . . . p. 39

In Our City

The Trolley Car . . . . . p. 41
The Flagman . . . . . p. 40
The Postman . . . . . p. 42
The Busy Postman . . . . . p. 108
The Fountain . . . . . p. 43
In the Park . . . . . p. 43
The Carpenters . . . . . p. 44
Newsboy . . . . . p. 108
The Street Cleaner Man . . . . . p. 109
On the Way to School . . . . . p. 109
The Trolley Man . . . . . p. 110
On the Bus . . . . . p. 115

The Bird's Party

(Use songs about birds and trees.)

THE TEA PARTY

The Invitation	"Who's at the Door"	p. 8
	"The Postman"	p. 42
Getting Ready	"The New Bonnet"	p. 164
Going to Party	"Safety First"	p. 11
At the Party	"At Tea"	p. 9
	"Animal Crackers"	p. 9
	"Politeness"	p. 14
	"Friends for Tea"	p. 101
Going Home	"The Motor Car"	p. 116

These dramatizations should be very free and informal, and should bring the songs into a still closer relation to child life. Such plays may be used for additional motivation in learning the songs. The first-grade teacher who has dramatic flair will give her children experiences which will feed their imaginative life and afford them much pleasure.

XIV. Operettas

A second type of dramatization is illustrated by the following little operetta. The story procedure is outlined by the teacher, and the thought of the dialogue also. But the wording and arrangement of the dialogue should be free, so that the children need not use the same lines each time. For instance, "Oh goody!" might be changed by the child to "Oh good!" or to "Goody! Goody!" or to "That's great!" That he expresses the joy he feels is the essential thing.

The operetta "Going to the Circus" is offered as a suggestion to the teacher who can do this sort of dramatization with her little children. The action should never be formal or "set," but free and varying, according to the children's interpretation. "The best way" might be agreed upon finally before a public performance. But even then the children should be free to do and say what will best express their idea.

Many other operettas may be made from the material in the book. The beautiful fairy music suggests "A Visit to Fairyland," etc., etc.

GOING TO THE CIRCUS

(For First Grade — Last Half)

The Plot

The circus parade and the street boys following make the children eager to go to see the animals and all the sights. Mrs. Moore agrees to take her three boys and three of their little friends to the circus. She takes them in her motor car.

When they reach the tent, the balloon man is outside, and they each buy a balloon. The organ man is playing his hurdy-gurdy near by. A merry-go-round is also seen. The children enjoy all of them.

The band plays and it is time to go inside. The animals interest the children; one likes the monkey best, another the bear, another the elephant, another the ponies. One likes the circus folks. The parade is repeated inside the tent. At last it is time to go home.

Outside the tent the candy man is selling candy. A newsboy is there, too, selling papers. An airplane sails by. The children and Mrs. Moore get into the car and start for home. They see a traffic cop and a traffic light. When they arrive home, they play circus with father. The operetta closes at bed time.

The Characters

Mrs. Moore, the mother, who conducts the circus party
John, Benny, and Bub, Mrs. Moore's children
Betty, Nancy, and Peggy, friends of the Moore children
The Balloon Man
The Organ Man
The Merry-Go-Round Man
Manager of the Circus Parade
The Circus Folk
Monkey, Bear, Elephant, Ponies
Drummer and Orchestra, or Band
The Candy Man
Newsboy
Traffic Cop
Father (Mr. Moore)

This plan provides for about thirty children. There may be more or less.

Scene One

In the Moores' House

The Circus Parade is heard.
Benny: "Oh, mother, will you take us to the circus?"
John and Bub: "Oh, yes, mother!"
(The boys run to the window and watch the parade.)

THE STREET BOYS' PARADE, p. 22, is heard.

John: "Oh, see, the boys are all following the parade!"
Mrs. Moore: "Well, children, I think I must take you to the circus. Would you like to invite Betty and Nancy and Peggy?"
Boys: "Oh, goody!"
Mrs. Moore: "You run and ask the girls if they can go, while I get out the car."
(Boys run off, and Mrs. Moore goes for the car.)

Scene Two

In the Car

The children come back and find mother in the car.
Sing: "The Auto," p. 41. (The stanza may be changed to:

"Climb into the auto.
We're off for the day
To see the big circus
And hear the band play.")

Children chatter freely, having a gay time.
Bub: "Mother, see the light! It is red."
All sing "The Traffic Light," p. 44 (also might sing "The Motor Car," p. 116).
Betty: "Here we are! Oh, see the balloons!"
(All get out of car.)

Scene Three

Outside the Tent

Balloon Man sings "The Balloon Man," p. 39.
All sing "The Balloon Man."
Mrs. Moore: "How do you do, Mr. Balloon Man! We all want balloons. Choose your colors, children."
(The children choose. Each has a gay balloon.)
Nancy: "Oh, I love to hear the organ man play. I'm going to give him a penny."
(Organ man plays, and then thanks the children for their pennies.)
All sing "The Organ Man," p. 39.
John: "The circus isn't open yet. Let's ride on the merry-go-round."
(The Merry-Go-Round Man takes their money.)
All sing "The Merry-Go-Round," p. 32.
Benny: "There's the band! Now we can go in."
All sing "Playing in the Band," p. 16.

Scene Four

Inside the Tent

The circus parades around the tent.
Play "The Circus Parade," p. 34.
Some children take the parts of bears, elephants, monkeys, ponies, circus folks, and the band.
Peggy: "I like the monkey." Peggy sings "The Monkey," p. 33 (or all may sing).
Bub: "I like bears best." Bub sings "The Bear," p. 29 (or all sing).
Play "The Bear," p. 29, while the bear dances. Children imitate.

Benny: "Here is the elephant! I like him best." Benny sings "The Elephant," p. 28. Play "The Elephant," p. 28. Children imitate the child who represents the elephant.
John: "The ponies are best, I think." John sings "My Pony," p. 32. Play "Happy Journey," p. 28. Children dramatize.
Nancy sings "At the Circus," p. 145.
All sing "At the Circus," p. 145.
Mrs. Moore: "Now we must go home. It is getting late. What a lovely time we have had!"
All go out.

Scene Five

On the Way Home

The Candy Man sings "Buy," p. 42.
Mrs. Moore: "Well, it is nearly supper time, but we'll buy some candy to eat for dessert."
Newsboy sings "Newsboy," p. 108.
Mrs. Moore: "Come, get into the car. We must hurry home."
John: "There's a traffic cop, mother."
All sing "The Traffic Cop," p. 44.
(They are now going into their driveway.)
Bub: "Oh, dear! the circus is over, and I'm hungry. Oh, here's father!"
Father asks where they have all been.
The children tell him about the circus.
Bub: "Oh, father, let's play circus after supper!"
Finale: All come forward.
Sing "Playing Circus," p. 17.
Sing "Bed Time," p. 104.

XV. List of Correlating Recorded Music

The minimum list of records is organized in four units:
K–I (Victor Unit E–21). Kindergarten and First Grade. (Correlating with The Music Hour in the Kindergarten and First Grade.)
II–III (Victor Unit E–22). Second and Third Grades. (Correlating with the First and Second Books and the Elementary Teacher's Book.)
IV–V (Victor Unit E–23). Fourth and Fifth Grades. (Correlating with the Third and Fourth Books and the Intermediate Teacher's Book.)
VI (Victor Unit E–24). Sixth Grade. (Correlating with the Fifth Book and the Teacher's Guide for the Fifth Book.)

VICTOR RECORD UNIT (K–I) TO ACCOMPANY THE MUSIC HOUR IN THE KINDERGARTEN AND FIRST GRADE*

No.	Title
1115	Aloha Oe — Hawaiian From the Land of the Sky-Blue Water — Cadman *Kreisler*
4001	Home, Sweet Home (Harp) — Bishop Old Folks at Home (Harp) — Foster *Salvi*
19882	Gnomes — Reinhold, Dwarfs — Reinhold Fairies (Scherzo) — Schubert, Clowns — Midsummer Night's Dream — Mendelssohn *Victor Symphony Orchestra*
20153	1. Of a Tailor and a Bear — *MacDowell* 2. The Wild Horseman — Schumann 1. Spinning Song — Kullak 2. The Little Hunters — Kullak *Victor Orchestra*
20162	1. Run, Run, Run — Concone 2. Jumping — Gurlitt 3. Running Game — Gurlitt 4. Air de Ballet — Jadassohn Waltzes Nos. 1, 2, and 9 — Brahms *Victor Orchestra*
20164	1. Badinage — Herbert 2. Legend of the Bells — Planquette 3. Humoresque — Dvořák 4. Scherzo from 3rd Symphony — Beethoven 1. Minuet — Paderewski 2. Gavotte — Popper 3. Minuet — Beethoven 4. Omaha Indian Game Song — Kinscella *Victor Orchestra*
20169	Minuet in G — Paderewski Amaryllis — Ghys *Victor Concert Orchestra*
20174	1. Rock-a-bye Baby — Traditional 2. Sweet and Low — Barnby 3. Lullaby — Brahms 1. Adeste Fideles — Portugal 2. First Nowell — Traditional 3. Nazareth — Gounod *Victor Concert Orchestra*

* See RCA Victor Company circular, "Units for Use with The Music Hour."

No.	Title
20212	1. Hey Diddle Diddle 2. Little Bo-Peep 3. Twinkle, Twinkle, Little Star 4. Little Jack Horner 5. See-Saw, Margery Daw 6. Ride a Cock Horse — Elliott 1. A Dew Drop — Gilchrist 2. When the Little Children Sleep — Reinecke 3. Rain Song — Smith *Erva Giles*
20245	Anitra's Dance — Peer Gynt Suite — Grieg In the Hall of the Mountain King — Peer Gynt Suite — Grieg *Victor Symphony Orchestra*
20344	Wind Amongst the Trees (Flute) — Briccialdi At the Brook — Boisdeffre *Venetian Trio*
20399	1. Mirror Dance — Gounod 2. Elfenspiel — Kjerulf 3. The Witch — Tschaikowsky 4. March of the Tin Soldiers — Tschaikowsky 1. Knight of the Hobby-Horse — Schumann 2. The Clock — Kullak 3. Postilion — Godard 4. Peasants' Dance — Schytte *Victor Orchestra*
20401	1. Boating on the Lake — Kullak 2. Skating — Kullak 3. Walzer — Gurlitt 4. March — Gurlitt 1. La Bergeronette — Burgmüller 2. Waltz — Schubert 3. Scherzo — Gurlitt 4. L'Arabesque — Burgmüller 5. Tarantelle — Saint-Saëns *Victor Orchestra*
20430	La Czarine — Mazurka — Ganne Rendez-vous — Intermezzo — Aletter *Victor Salon Orchestra*
20441	1. Granddaddy Long Legs — Miessner 2. Touching — Miessner 3. Katydid — Miessner 1. In Scotland — Miessner 2. In China — Miessner 3. In Germany — Miessner *Edna Brown*
20614	1. The Bee — Schubert 2. Waltz in D flat (Minute Waltz) — Chopin Caprice — Ogarew *Schmidt*
20738	1. The Sandman — Grant-Schaefer 2. Spinning Song — Grant-Schaefer 1. Slumber Boat — Gaynor 2. The Top — Gaynor 3. The Fairies — Gaynor *Anna Howard*
20914	Marionnettes — Glazounow Persiflage — Francis *Victor Concert Orchestra*
21620	Hewett's Fancy — English Folk Dance Turn Around Me — Czecho-Slovak Folk Dance 2. Hansel and Gretel — Humperdinck *Victor Band*
21938	1. Waltz in A flat — Brahms 2. Stars of the Summer Night — Woodbury 3. Believe Me, If All Those Endearing Young Charms — Irish Air 1. Skaters' Waltz — Waldteufel 2. Minuet (Don Juan) — Mozart 3. Amaryllis — Gavotte — Ghys *Victor Symphony Orchestra*
22161	1. To a Wild Rose 2. To a Water Lily — Woodland Sketches — MacDowell 1. A Deserted Farm — Woodland Sketches 2. Of Br'er Rabbit — Fireside Tales — MacDowell *Myrtle C. Eaver*
22620	Songs recorded from The Music Hour in the Kindergarten and First Grade Kindergarten 1. Playing Ball — Ambrose 2. The Broom — McConathy 3. The Postman's Whistle — Birge 4. The Traffic Cop — Protheroe 5. Piggy-wig and Piggy-wee — Miessner 6. The Rocking Horse — Birge 7. Brownies — Protheroe 8. Old Mother Wind — Ware 9. Wee Ducky Doddles — Ambrose First Grade 1. On the Way to School — Loth 2. A Sea Song for the Shore — Bartholomew 3. The Barber — Ambrose 4. Sing, Said the Mother — English Folk Song 5. The Secret — Parker 6. The Dressed-Up Town — Ambrose *Anna Howard*

CLASSIFIED INDEX OF SONGS AND INSTRUMENTAL COMPOSITIONS

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Bunny	Blanche Jennings Thompson	Daniel Protheroe	5
Clocks	Mabel E. Bray	Mabel E. Bray	10
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